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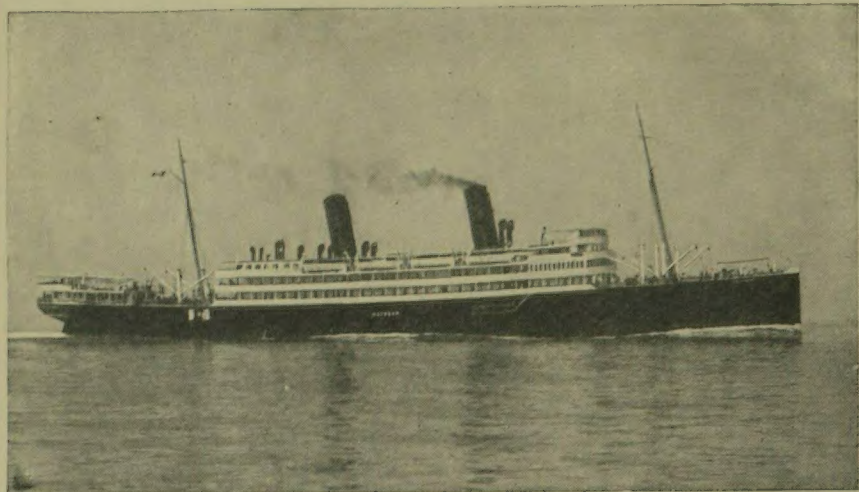
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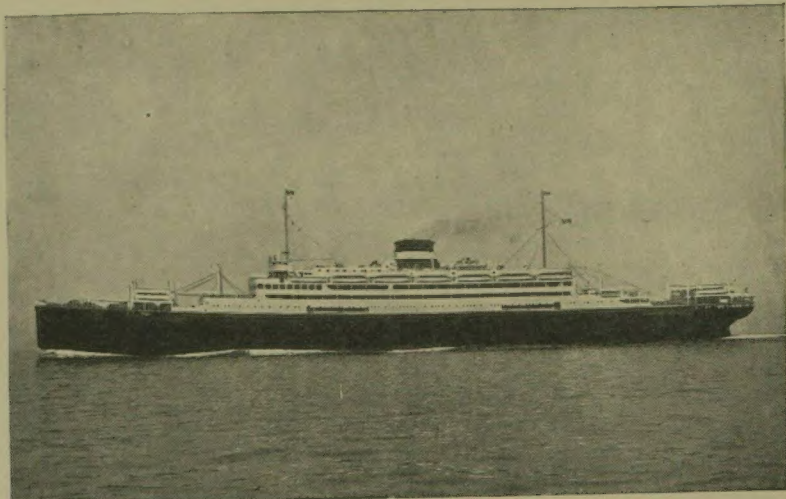
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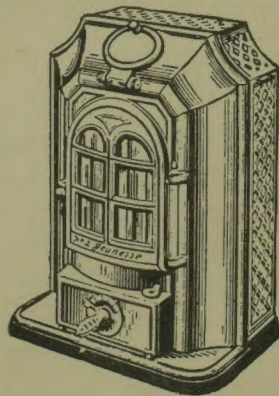
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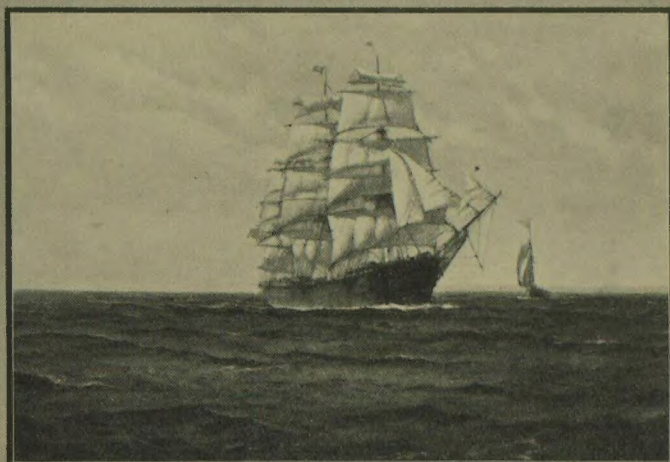
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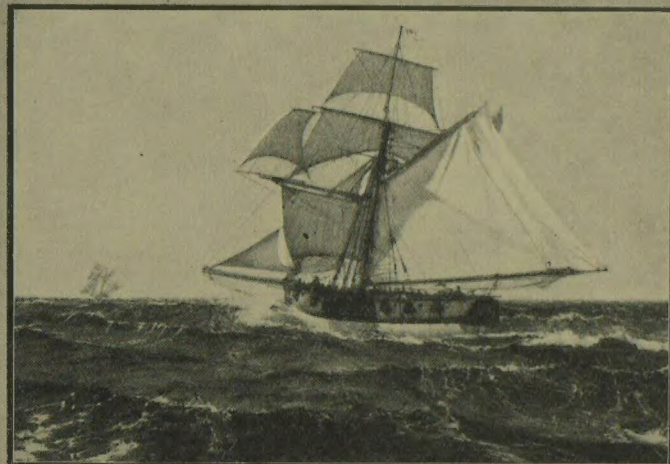
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## FOUR-THOUSAND-YEAR OLD STATUARY FROM MESOPOTAMIA RECONSTRUCTED IN MODERN BERLIN: A TRIAD OF ANCIENT "HITTITE" GODS "PARALLELED BY THE ROCK-TEMPLES OF ABU SIMBEL, IN UPPER EGYPT."

Above are the three colossi (as reconstructed) found by Baron Max von Oppenheim during his excavations at the Tell Halaf site in Upper Mesopotamia, where they stood caryatids wise at the entry of a sacred building. The Baron gives their original date as the second millennium B.C., and assigns to them a Subarean-Hittite origin. In the centre, standing on a bull, is Teschup

(Tessup), the Hittite weather god; on his right and nearest the observer is the Hittite sun god mounted on a lion, and on his left is a goddess (Hepet) on a lioness. They are seen above in the Baron's private museum in Berlin. Further photographs of archaeological discoveries at Tell Halaf will be found on pages 707 to 709, and an article on the subject on page 706.



## GLORIES OF TELL HALAF—A GREAT DISCOVERY:

WONDERFUL SCULPTURES FROM A LITTLE-KNOWN CENTRE OF "SUBAREAN-HITTITE" CIVILISATION IN UPPER MESOPOTAMIA.

From an Article by **BARON MAX VON OPPENHEIM** (formerly of the Imperial German Diplomatic Service in Turkey), who conducted the Excavations. (See Illustrations on Pages 705 and 707 to 709.)

We print below an article which gives English readers the first full account of important archaeological discoveries at Tell Halaf, in Upper Mesopotamia. Baron Max von Oppenheim, discoverer and ex-

cavator of the site, first worked on it systematically in 1911, and here he describes the remarkable results since obtained.



A STONE ILLUSTRATION TO THE FAMOUS GILGAMESH EPIC: A RELIEF FOUND AT TELL HALAF—THE AGED GILGAMESH WITH THE PLANT OF LIFE, AND TWO BULL-MEN CARRYING THE WINGED DISC OF THE SUN.

It was in 1899 that Baron von Oppenheim (then a member of the Imperial German Diplomatic Corps in Turkey) became aware of the importance of the mound at Tell Halaf. This site, which is near the source of Khabur River—an important tributary of the Euphrates—on the northern edge of Mesopotamia, has since yielded statues in surprisingly large numbers, and in some cases of almost colossal proportions, besides a whole order of prehistoric coloured pottery. The place was evidently of great importance, even in the very earliest times, for some of the statuary Baron von Oppenheim confidently assigns to the third millennium B.C.

Speaking more generally, the culture in evidence in the archaeological discoveries in the area round the head-waters of the Chabor is the same as that which it has been usual to characterise as "Hittite." The stone sculptures laid bare make it clear, according to Baron von Oppenheim, that this culture and its pantheon go right back to the fourth millennium B.C. in Mesopotamia. We find the same sort of culture and art over a wide area, extending westwards and north-westwards from Samarra and Kirkuk, over the ancient Assyrian cities and Upper Mesopotamia right into Syria; and on the north stretching right into Asia Minor.

The most important archaeological discovery made at Tell Halaf is that of a building, half-temple, half-palace, which was set up by an Aramaic prince, Kapara, the son of Hadianu, apparently at the end of the second millennium. Kapara placed his cartouche in cuneiform on some of the blocks. But the cutting of the sculptures is not to be assigned to the Aramaic period at which Kapara lived. A study of the levels proves that the statues had only been adapted by him from some earlier use. Kapara's stratum comes immediately above that of the prehistoric coloured pottery. The carved stonework, however, must have originated in the prehistoric coloured pottery period, which at Tell Halaf seems hardly to go as late as the end of the third millennium. So that Kapara apparently dug up material from the lower level from a depth, and used it over again.

That Tell Halaf statuary has something very striking about it, a glance at the examples reproduced

in this issue will show. In part it is similar to those works of art which, with the rest of the Subarean work, we allow ourselves, in accordance with a widely-observed convention, to pronounce of a "Hittite" cultural group; and in part, as Baron von Oppenheim points out, they bear a strong resemblance to the very oldest Sumerian works of art. On the 186 smaller relief plaques (which average from 60 to 80 c.m. in height) on the back wall of the temple-palace are represented gods and warriors, wild beasts (some of them fighting), scenes of religious ritual, and incidents from everyday life.

These are probably the oldest statues to be found at Tell Halaf, and Professor Herzfeld (a well-known writer on stylistic questions, and one of our contributors on Persian archaeology) would probably date them not later than 3000 B.C. Besides other statues of great importance, there is one of an entirely novel, almost "Cubist," technique—a gigantic goddess enthroned and smiling an archaic smile of the sort often seen on ancient statuary; mysterious sphinxes, men with the attributes of birds and scorpions, and gigantic griffins.

The most striking of Baron von Oppenheim's discoveries was the mighty façade of Kapara's palace-temple, including the enormous statues of three great gods—without doubt, says Baron von Oppenheim, of the same period as those found at earlier levels. They are figures from

the Subarean-Hittite pantheon, standing on colossal animals and serving as caryatids to support the rafters. Their place was at the entrance on the north side of the building.

Here offerings were made to the gods, and here, at the same time, was the chief administrative palace of the princes—while their residential palace lay in another part of the mound.

Standing on the colossal beasts at the entrance is the divine triad of Tell Halaf: Teschup, Lord of Heaven and Earth, Rain and Weather God, on a bull, in the middle; the female deity Hepet, on a lioness, with a lion whelp at his mother's dugs; and the Sun God, on a lion. These three gods reappear again symbolically on the façade; Teschup on the observer's right, with club and boomerang; the Sun God on the left—represented by the flying sun disc; and the goddess, by her sphinxes.

The technique at Tell Halaf is an unrealistic style of primitive—yet it shows a keen understanding of the underlying significance of Nature. The fighting beasts which have come to light, in particular, point to a high level of artistry; of which the representations of men perhaps fall short. Very remarkable is a "Beast-chapel"—similar to the "Beast-chapel" found by Mr. C. Leonard Woolley at Ur, only in this case the animals, which are singing and playing musical instruments, seem to float in space instead of being represented as standing on the ground.

Baron von Oppenheim has returned to Germany with some of his archaeological treasures, and converted a large factory building in Charlottenburg, Berlin, into a private museum for them. Here he has set up statues and reliefs, both originals and casts, brought

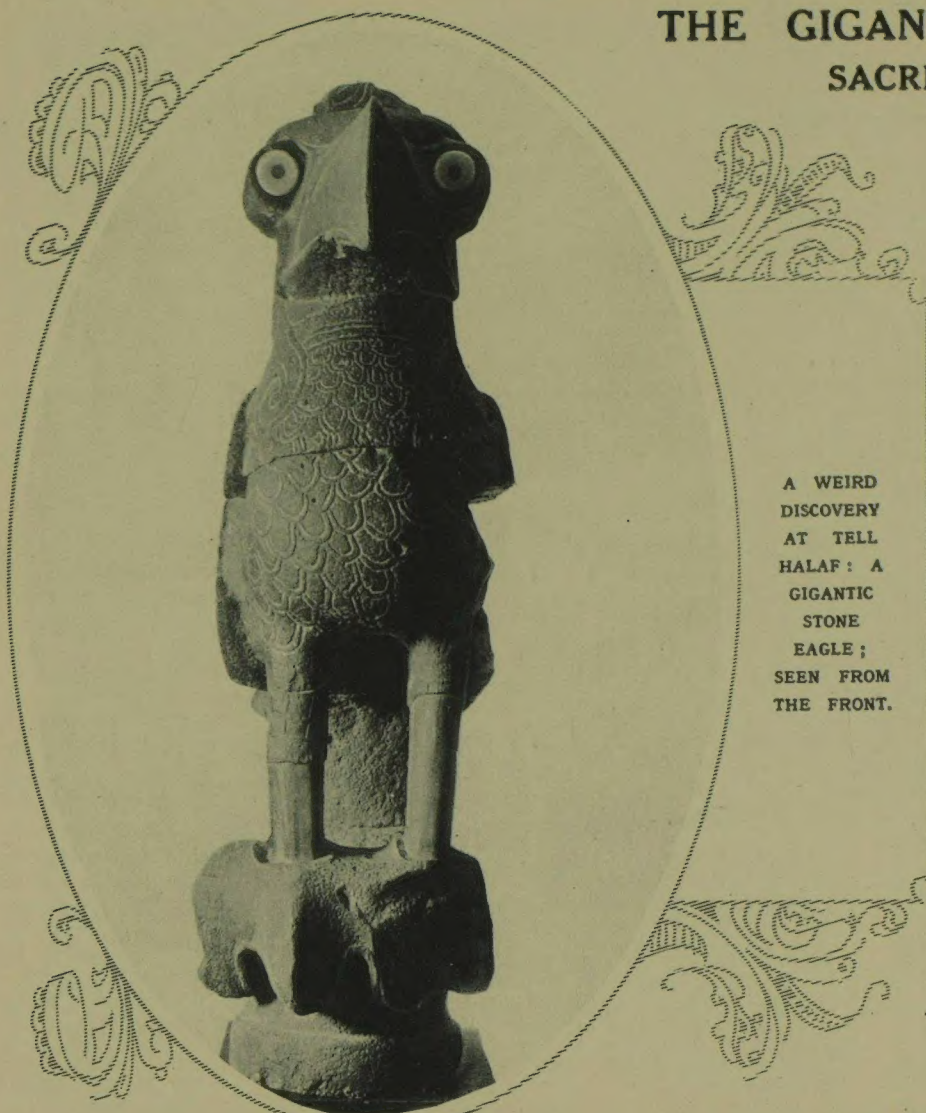


A BAS-RELIEF OF A RIVER- OR SEA-SCENE FOUND AT TELL HALAF: A SHIP WITH LARGE FISHES IN THE FOREGROUND.

from Tell Halaf, in an extremely interesting attempt to reconstruct the appearance of parts of the ancient "Hittite" temple-palace.



## THE GIGANTIC STATUARY OF TELL HALAF: SACRED FIGURES OF 3000—2000 B.C.



A WEIRD  
DISCOVERY  
AT TELL  
HALAF: A  
GIGANTIC  
STONE  
EAGLE;  
SEEN FROM  
THE FRONT.



SET UP TO GUARD THE ENTRANCE TO A TEMPLE AT TELL HALAF:  
THE HUMAN HEAD OF A MONSTER WHICH HAS A SCORPION'S TAIL.



ALMOST "CUBIST" IN STYLE, AND SMILING THE STIFF, ARCHAIC SMILE  
FREQUENTLY SEEN IN ANCIENT STATUARY: A HUGE GODDESS ENTHRONED.



THE SPHINX IN TELL HALAF SCULPTURE: AN EXAMPLE WITH A SMALL  
ALTAR IN FRONT FOR OFFERINGS.

In common with the Assyrians and the Babylonians, the Subarean-Hittite imagination seems to have been fertile in monsters. Men with scorpions' bodies, men with bulls' bodies, sphinxes both male and female and with and without wings, were considered as fit subjects for the impressive style of sculpture in vogue about the third millennium B.C. in Upper Mesopotamia; whence the figures illustrated on this page were brought. Their discoverer, Baron Max von Oppenheim, points out that there are distinctly "cubist" characteristics in the huge seated figure of a goddess—in its inexorable solidity and in the supercilious, almost

cynical, smile. He also formulates the interesting theory that some at least of the figures, though having their origin about 3000 B.C., were re-adapted to his own uses by an Aramaic prince of the name of Kapara, who, at the end of the second millennium B.C., built the temple-palace on which they were actually found by Baron von Oppenheim. Further illustrations of Baron von Oppenheim's remarkable discoveries at Tell Halaf will be found on pages 708 and 709 of this number, while an article dealing with the same subject appears on page 706.



# REALISM IN ANIMAL RELIEFS: "THE OLDEST SCULPTURE AT TELL HALAF."



EXEMPLIFYING THE REMARKABLE SUBAREAN-HITTITE FEELING FOR NATURE:  
A GAZELLE SCULPTURED IN LOW RELIEF.



PROOF OF A VIGOROUS SENSE OF DESIGN IN THE CRAFTSMEN OF ANCIENT  
TELL HALAF: A RELIEF OF A LION ATTACKING A STAG.



A WINGED MONSTER, HALF-SCORPION, HALF-MAN: A WORK BOLDLY  
SCULPTURED AND REMINISCENT OF LATER ASSYRIAN ART.



A MALE SPHINX WINGED AND HORNED: A SUBAREAN-HITTITE MYTHOLOGICAL  
FIGURE.

The stone statuary found by Baron von Oppenheim at Tell Halaf, in Upper Mesopotamia, while in some cases striking a note of the wildest fantasy, in others appears as the very epitome of immobile solidity. Again, the fantastic treatment of the human body contrasts with the naturalism of the animal reliefs. In part this sculpture resembles "Hittite" (or "Subarean," as Baron von Oppenheim prefers to call it) work, but also shows striking analogies with the oldest Sumerian artistic productions. Much of it, however, is entirely new and unique. On the

186 smaller bas-reliefs found in the back wall of the temple-palace unearthed by Baron von Oppenheim at Tell Halaf, are represented gods and warriors; wild beasts (sometimes portrayed fighting); religious scenes; and incidents of everyday life. These are the oldest sculptures in Tell Halaf itself, and Professor Herzfeld—a well-known authority on stylistic questions, and a contributor to "The Illustrated London News" on Persian archæology—would perhaps put them at 3000 B.C., certainly no later. The most remarkable figures found at Tell Halaf were the

[Continued opposite.



## FANTASY IN TELL HALAF HUMAN FIGURES; AND A MONSTROUS BULL.



A MASSIVE FIGURE OF A WINGED MAN WITH A SCORPION'S TAIL: THE GUARDIAN OF A TEMPLE DOOR AT TELL HALAF 5000 YEARS AGO.



IN PROCESS OF BEING PREPARED FOR EXHIBITION IN A BERLIN PRIVATE MUSEUM: A GIGANTIC BULL FROM TELL HALAF.



A REMARKABLE DOUBLE STATUE: A WORK TYPICAL OF THE STYLE OF ART AT TELL HALAF, WHICH SEEMS TO HAVE AIMED AT AWE-INSPIRING MASS.

*Continued.*

colossal triad of gods designed to stand in a gateway, which Baron von Oppenheim has attempted to reconstruct in his private museum in Berlin. These are illustrated on our front page. In the façade of this temple-palace, the architecture and sculpture have been intimately linked together; and it is suggested that in the art of antiquity it might be paralleled by the rock-temples of Abu Simbel in Upper Egypt. At Tell Halaf there was also discovered a "beast-chapel," similar, says Baron von Oppenheim, to that found by Mr. Leonard Woolley at Ur. Some

of the original statues, supplemented by casts of others which he deposited at Aleppo, were brought by Baron von Oppenheim to his private museum at Charlottenburg, Berlin. In it there are now some 250 pieces of stone statuary from Tell Halaf—mostly of basalt, but in some cases of red limestone—besides the plaster casts. Other photographs illustrating these extremely interesting discoveries on this site will be found on pages 705 and 707; while an article on the subject, adapted from the German of Baron von Oppenheim himself, appears on page 706 of this number.





By G. K. CHESTERTON.

THERE has been some renewal of debate on the problem of the problem story; sometimes called the police novel, because it now consists chiefly of rather unjust depreciation of the police. I see that Father Ronald Knox has written a most interesting introduction to a collection of tales of the kind; and Mrs. Carolyn Wells, the author of an admirable mystery called "Vicky Van," has reissued a study on the subject. There is one aspect of the detective story which is almost inevitably left out in considering the detective stories. That tales of this type are generally slight, sensational, and in some ways superficial, I know better than most people, for I have written them myself. If I say there is in the abstract something quite different, which may be called the Ideal Detective Story, I do not mean that I can write it. I call it the Ideal Detective Story because I cannot write it. Anyhow, I do think that such a story, while it must be sensational, need not be superficial. In theory, though not commonly in practice, it is possible to write a subtle and creative novel, of deep philosophy and delicate psychology, and yet cast it in the form of a sensational shocker.

The detective story differs from every other story in this: that the reader is only happy if he feels a fool. At the end of more philosophic works he may wish to feel a philosopher. But the former view of himself may be more wholesome—and more correct. The sharp transition from ignorance may be good for humility. It is very largely a matter of the order in which things are mentioned, rather than of the nature of the things themselves. The essence of a mystery tale is that we are suddenly confronted with a truth which we have never suspected and yet can see to be true. There is no reason, in logic, why this truth should not be a profound and convincing one as much as a shallow and conventional one. There is no reason why the hero who turns out to be a villain, or the villain who turns out to be a hero, should not be a study in the living subtleties and complexities of human character, on a level with the first figures in human fiction. It is only an accident of the actual origin of these police novels that the interest of the inconsistency commonly goes no further than that of a demure governess being a poisoner, or a dull and colourless clerk painting the town red by cutting throats. There are inconsistencies in human nature of a much higher and more mysterious order, and there is really no reason why they should not be presented in the particular way that causes the shock of a detective tale. There is electric light as well as electric shocks, and even the shock may be the bolt of Jove. It is, as I have said, very largely a matter of the mere order of events. The side of the character that cannot be connected with the crime has to be presented first; the crime has to be presented next as something in complete contrast with it; and the psychological reconciliation of the two must come after that, in the place where the common or garden detective explains that he

was led to the truth by the stump of a cigar left on the lawn or the spot of red ink on the blotting-pad in the boudoir. But there is nothing in the nature of things to prevent the explanation, when it does come, being as convincing to a psychologist as the other is to a policeman.

For instance, there are several very great novels in which characters behave with what might well be called a monstrous and terrible inconsistency. I will merely take two of them at random. By the end of the book we are successfully convinced that so very sympathetic a woman as Tess of the D'Urbervilles has committed a murder. By the end of the book we are (more or less) convinced that so very sympathetic a woman as Diana of the Crossways has betrayed a political secret. I say more or less, because in this latter case I confess to finding it, so far as I am concerned, an example of less.

that they might have told the secret in such an ingenious style of wit that it remained a secret after all. I know that there has been of late a rather mysterious neglect of Meredith, to balance what seems to me (I dare to confess) the rather exaggerated cult of Hardy. But, anyhow, there are older and more obvious examples than either of these two novelists.

There is Shakespeare, for instance; he has created two or three extremely amiable and sympathetic murderers. Only we can watch their amiability slowly and gently merging into murder. Othello is an affectionate husband who assassinates his wife out of sheer affection, so to speak. But as we know the story from the first, we can see the connection and accept the contradiction. But suppose the story opened with Desdemona found dead, Iago or Cassio suspected, and Othello the very last person likely to be suspected. In that case, "Othello" would

be a detective story. But it might be a true detective story; that is, one consistent with the true character of the hero when he finally tells the truth. Hamlet, again, is a most lovable and even peaceable person as a rule, and we pardon the nervous and slightly irritable gesture which happens to have the result of sticking an old fool like a pig behind a curtain. But suppose the curtain rises on the corpse of Polonius, and Rosencrantz and Guildenstern discuss the suspicion that has immediately fallen on the First Player, an immoral actor accustomed to killing people on the stage; while Horatio or some shrewd character suspects another crime of Claudius or the reckless and unscrupulous Laertes. Then "Hamlet" would be a shocker, and the guilt of Hamlet would be a shock. But it might be a shock of truth, and it is not only sex novels that are shocking. These Shakespearean characters would be none the less coherent and all of a piece because we brought the opposite ends of the character together and

tied them into a knot. The story of Othello might be published with a lurid wrapper as "The Pillow Murder Case." But it might still be the same case; a serious case and a convincing case. The death of Polonius might appear on the bookstalls as "The Vanishing Rat Mystery," and be in form like an ordinary detective story. Yet it might be The Ideal Detective Story.

Nor need there be anything vulgar in the violent and abrupt transition that is the essential of such a tale. The inconsistencies of human nature are indeed terrible and heart-shaking things, to be named with the same note of crisis as the hour of death and the Day of Judgment. They are not all fine shades, but some of them very fearful shadows, made by the primal contrast of darkness and light. Both the crimes and the confessions can be as catastrophic as lightning. Indeed, The Ideal Detective Story might do some good if it brought men back to understand that the world is not all curves, but that there are some things that are as jagged as the lightning-flash or as straight as the sword.



THE AUSTRALIAN AIRMAN WHO HAS SET UP A NEW RECORD BY FLYING FROM ENGLAND TO AUSTRALIA IN 9 DAYS, 21 HOURS, 40 MINUTES: WING-COMMANDER KINGSFORD-SMITH—WITH HIS MOTHER AND FATHER. By his very remarkable flight from England to Australia, Wing-Commander Kingsford-Smith beat the record set up by Mr. Bert Hinkler in 1928 by over five and a-half days. His time would have been even better had he not landed on the island of Timor to see if he could help Flight-Lieut. C. W. Hill, who had crashed there. The take-off was from Heston Aerodrome, and the final landing was made at Port Darwin. Wing-Commander Kingsford-Smith, it will be remembered, had already flown the Atlantic and the Pacific. The King has sent him a message of congratulation.

I do not understand what Diana Merion was doing in the *Times* office; I do not understand what Meredith meant her to be doing; but I suppose Meredith understood. Anyhow, we may be certain that his reason was, if anything, too subtle, and not, as in the common sensational story, too simple. In any case, broadly speaking, we follow the careers of Tess of the D'Urbervilles and Diana of the Crossways until we admit that those characters have committed those crimes. There is no sort of reason why the story should not be told in the reverse order; in an order in which those crimes should first appear utterly inconsistent with those characters, and be made consistent by a description that should come at the end like a revelation. Somebody else might first be suspected of betraying the secret or slaying the man. I suppose nothing would have turned Hardy aside from hounding Tess to the gallows, though it might have been some gloomy comfort to him to have hanged somebody who had not murdered anybody. But many of Meredith's characters might have betrayed a secret. Only it seems possible



# THE CHARM OF THE UNUSUAL: CURIOSITIES AND HISTORICAL RELICS.



**A CHIMNEY-STACK DRESSED LIKE JACK 'I' THE GREEN:  
AN IVY-CLAD CURIOSITY AT CREDITON.**

This photograph might be taken as a practical hint to "Save the Countryside," associations as a means whereby the ugly nudity of sooty chimney-stacks and industrial brick-work could be disguised and made to tone with the green of rustic surroundings. Perhaps, however, the owners who found the ivy creeping into the crevices of their brick-work would think otherwise!



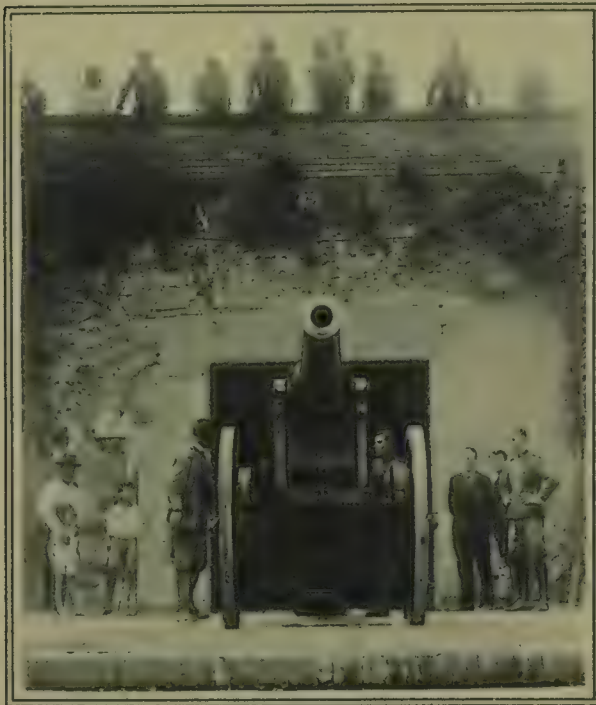
**VENERATED IN A HINDU TEMPLE FOR OVER A  
CENTURY: "OUR LADY OF BASSEIN."**

The wooden "Assumption of the Virgin" illustrated above was probably brought from Portugal to Bassein (near Bombay), where it remained until the city was sacked by the Mahrattas. The Maharajah of Indore presented it to Lord Irwin, who, in turn, presented it to the Archbishop of Simla, who placed it in the Cathedral on August 15, 1930.



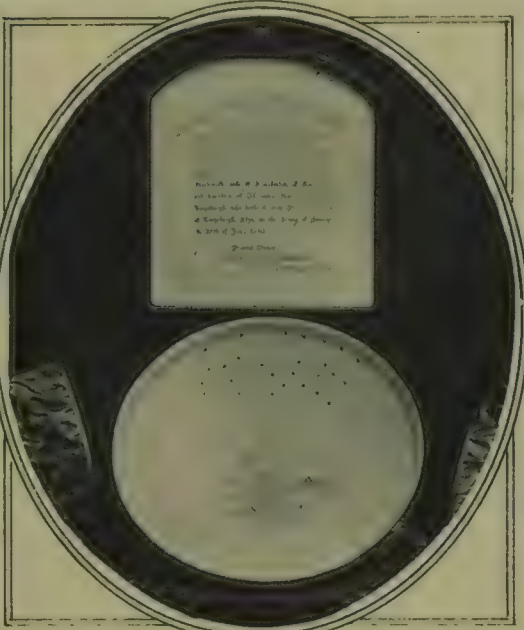
**A BREATH-TAKING IMPRESSION OF HEIGHT: THE  
PERILOUS WORK OF TREE-TOPPING IN BRITISH COLUMBIA.**

The perilous work of the steeplejack and of the metal-worker perched on the frame of a rising skyscraper or large commercial building is usually the concomitant of the advance of civilisation and life in large cities: here, however, the lumberman in the untamed backwoods has to climb to a position as insecure as that of any steeplejack or rivetter perched above the chimneys.



**A CHRONOMETER OF THE ETERNAL CITY: THE MIDDAY  
SIGNAL GUN PHOTOGRAPHED AT ROME.**

Long before the days of wireless time-signals, it was the custom for the authorities to give the time to cities by the firing of a gun—thus helping to synchronise the ever-increasing number of watches ticking in the fobs and pockets of all worthy citizens. This was particularly the case in garrison towns, with their ever-present element of military routine running through the changing hours of the day.



**A BOWL BROKEN BY BONNIE PRINCE CHARLIE IN 1746:  
RECENTLY SHOWN AT THE HIGHLAND EXHIBITION.**

The inscription on the card reads "Anne Macdonell . . . received the bowl from her grandmother, Margaret MacAlister . . . who received it from her mother, Anne Macdonald, wife of Macalister of Scourinish, and daughter of Alexander Macdonald VI. of Kingsburgh, who broke it with Prince Charles at Kingsburgh, Skye, on the evening of Sunday, July 29, 1746."



**MECHANISED UNEMPLOYED! ABANDONED TRAMS OF THE  
CHATHAM-ROCHESTER TRAMWAYS.**

Now that the tram-car service at Chatham, Rochester, and Gillingham has been abandoned, there are plenty of trams that are unwanted waiting in the depot. It is suggested that they offer a chance for intending bungalow-owners to make an attractive bargain in one-storey residences (in this case with a roof-garden!)—for each tram is on sale for a five-pound note.



**A FISH WHICH FOUGHT FOR AN HOUR BEFORE SUR-  
RENDERING: A "WELS," CAUGHT AT DESSAU, IN GERMANY.**

This "Wels," 1.60 metres long and 42 lb. in weight, was caught by Herr Drews in the Mulde, at Dessau, Germany, after a whole hour's hard fight—of which three-quarters of an hour was in absolute darkness. The Wels, sheatfish, or great catfish, is the largest fresh-water fish in Europe except the sturgeon. It has been known to attain a weight of 300 or 400 lb.



**A GREAT SCIENTIST WHO DESPISED "CLOCK-  
WATCHERS": EDISON'S BLANK CLOCK.**

This old American walnut clock, with its blank log face, was kept by Edison in his laboratory in aversion to "clock-watchers," and is a tribute to his ironic sense of humour. It may be said, too, to point a moral—that the scientist's work is measured not by minutes, but by results. It is now kept in the re-created group of Edison buildings at Ford's workshops in Dearborn, Michigan.



**THE WAY IN WHICH RATS REALLY TRANSPORT EGGS:  
A ROBBER RAT SEEN IN THE ACT OF ENTERING HIS HOLE.**

A correspondent points out that an ancient zoological "legend" exists—that rats can only transport eggs by working in couples; of which one rat lies on his back, holding the egg firmly to him with his four feet, and the other drags him along by the tail. Determined to seek the truth, our correspondent was able to secure an unusual photograph showing a rat pushing an egg into his hole.



## "LITTLE GAME" OF TROPICAL AFRICA:

INSECTS, CRUSTACEA, AND SMALL AMPHIBIANS: LITTLE CREATURES JUST AS FASCINATING AS BIG GAME.

By JULIAN S. HUXLEY, *Fullerian Professor of Physiology in the Royal Institution; Author of "Essays in Popular Science," etc.*

ROUND the coasts of Africa, as on those of most other tropical lands, there are mangrove swamps. The mangrove is a tree which bridges the gap between sea and land, across reaches of tidal mud. Its roots belong to the sea, planted in salt mud, washed by salt water; its foliage belongs to the land, no different from the foliage of any other land-tree, but held up in the air by the pillaring roots. So you get a wood on stilts; a pile-dwelling culture in the vegetable world.

Among the roots there is abundance of life, mostly marine life. The most noticeable animals are the



FIG. 1. A CATERPILLAR EATEN OUT INSIDE BY PARASITES, BUT STILL CRAWLING ABOUT: THE VICTIM COVERED WITH WHITE COCOONS OF PARASITIC ICHNEUMON FLIES.

as big as all the rest of the body, and which he holds in front of him much as a fiddler holds his instrument (Fig. 4). His other claw is tiny, and with it he feeds himself, scooping up mouthfuls of nutritious mud. And in the female both claws are small and used as spoons. When the males first abandon their microscopic free life near the surface of the sea, they are like the females. Then comes a stage when both their claws show a slight enlargement. The strange fact seems to be established that now their future right- or left-handedness depends entirely on accident. Lobsters and crabs, when their claws are damaged, shed them by snapping them off at a special pre-formed "breaking-joint," afterwards growing a new one. If one of the young male fiddler's claws be thus lost, what regenerates is a small, female-type claw, while the other one continues its masculine growth. It goes on growing steadily throughout life, at a rate about half as much again as the body. If a fiddler crab were to grow as big as a big eating crab, its claw by that time would be ten or a dozen times as heavy as all the rest of itself. That, we may surmise, is one reason why all fiddler-crabs are small.

These claws are often brightly-coloured; the handsomest fiddler I saw had a dark-blue body and flesh-pink claw. When excited or alarmed, they run about lifting the claw high in the air and waving it from side to side, a gesture to which they owe their German name of "beckoning crabs." It used to be thought that the hypertrophied claw served to carry off unwilling females or to fight with rival males; but, although they do fight now and again, its chief use seems to be advertisement—advertisement to passing females that here is a desirable male—the desirable male. The little creature stands tiptoe, brandishing his coloured claw in the air; but too often the female crab walks on, and, nine hundred and ninety-nine times out of a thousand, is not interested in the claw and all it implies. But the thousandth time she is in the right mood, and the advertisement has its effect. The little creatures have eyes set well up in stalks to get a good view over the level mud. The stalks are movable. It is an amusing sight to see a fiddler come up—sideways, of course—out of his burrow, with the eye-stalks held obliquely upward to get as good a view as possible.

Besides the fiddler crabs, there are hundreds of hermit crabs; but the most interesting of other mangrove-dwellers is the mudhopper fish, otherwise *Periophthalmus*. It is really amphibious. It dries up if kept too long in air, but, although a true fish, it drowns if kept too long under water. You see them skipping about all over the mud in most surprising fashion. When you look closely you find that they achieve this by having their front fins bent up and forward so as to make a webbed "foot," jointed to a leg-like region nearer the body (Fig. 5). I had often read of this habit of theirs, but was quite unprepared for their astonishing power of skipping on their tail and these expanded webs, over the

surface of the water, five or ten yards at speed, hop, hop, hop. Their eyes, too, are set up well above their head, to get a good view, and, like those of chameleons, are separately movable. They are the most aggravating brutes to photograph. My attachment for close work only began to focus at under three feet. The little mottled creatures would almost always let me come to five or even four feet; I pushed the camera forward—oh, so gently!—but at about three feet six they would be off, hop, hop, hop, across the mud, till I was dizzy with heat and stooping. But at last I secured a picture—not a good picture, but at least a picture.

Once inland, with a fixed programme, I had no time to search for subjects, and could only take the rare opportunities that presented themselves. I missed a fine chance of five dung-beetles making themselves balls of dung out of a single piece of excrement, and owing to sheer laziness (no one who has not walked a long way under an equatorial sun knows the distaste for further expenditure of energy which one can thus acquire in Africa!) I failed to walk a quarter of a mile to get my camera for a picture of a river—there is no other word—of driver ants, and another day another quarter of a mile for about two hundred butterflies of about twenty different kinds, all drinking at one little patch of wet mud. But a very large praying mantis having flown into the rest-house one night, I secured him in a glass and made a portrait of him next morning (Fig. 3); and I got a photograph of a large caterpillar still crawling about though covered with the white cocoons of ichneumon flies, and therefore eaten out inside to little more than a walking shell (Fig. 1).

It is, however, the ants and the termites which are the most wonderful small creatures of the Tropics, and I secured one or two pictures of these. One of the most familiar sights in East Africa is gall-acacia scrub. Gall-acacias grow in dry, barren country; they are pretty when in leaf, and still more when covered with their little scented flower-balls; but for most of the year they are nasty little trees, anything from three to thirty feet high, armed with formidable spines an inch and a half long, and dotted over with peculiar black swellings the size of a large chestnut (Fig. 7). These swellings are the galls, and they are almost invariably inhabited by living



FIG. 3. IN THE ATTITUDE THAT GIVES THE SPECIES ITS NAME: A PRAYING MANTIS THAT HAD FLOWN INTO THE REST-HOUSE AND WAS SECURED FOR HIS PORTRAIT.

colonies of ants. Tap a gall (Fig. 8), and out of the little entry-hole which they have gnawed there swarm a couple of dozen little black ants, to rush about angrily, with abdomen stuck straight up in the air, looking for the intruder. There must be many millions of gall-acacias in East Africa; each acacia will bear scores or even hundreds of galls, and most of the galls will harbour dozens of ants.

There seems little reason to doubt that the ants help in protecting the plant. The thorns keep bigger animals from the leaves, while the ants deal with lesser enemies. There is also no doubt that the ants

take on the rôle of guardians, merely because they find convenient houses provided for them in the shape of the galls. But nobody knows for certain whether the acacia grows these structures unaided, or whether some irritation or secretion of the ants is needed to set the plant proliferating the gall, as that of other animals is needed for other galls. In favour of the latter alternative is the fact that now and again you see a gall-acacia without galls, though growing in the midst of gall-bearing trees.

Termites are more essentially tropical than ants; one has no idea of their prevalence till one goes to a hot country. Coming back from the Congo through Western Uganda, we came round a corner into view of a plain extending several miles and apparently covered with corn-stooks. Corn-stooks—on the Uganda plains!—it gave one a queer feeling of unreality; but then suddenly we tumbled to the fact that they were all termite-nests, hundreds upon hundreds of them, five or six feet high, spaced over the plain at regular intervals of about thirty yards (Fig. 6).

These were comparatively small nests; other

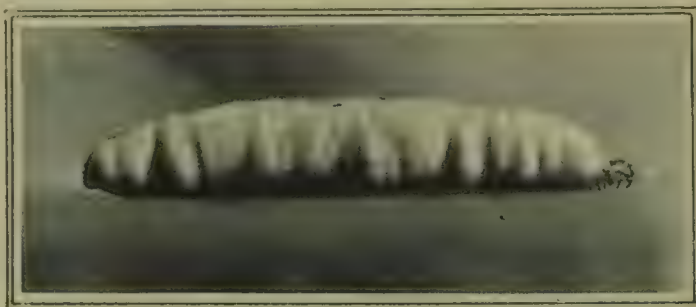


FIG. 2. "THE BLOATED QUEEN" OF A TERMITE NEST, OVER 100 TIMES BIGGER THAN THE "KING": A FLABBY CREATURE WITH TRANSLUCENT SKIN THAT SHOWS DETAILS OF HER INTERIOR.

kinds of termites build nests fifteen feet high or more. One biggish nest was dug open for me. It was exciting to see their little underground gardens, chambers filled with the white mass of the special fungus which they cultivate. And most exciting of all was the royal chamber in which lives the bloated queen, repulsive beyond all belief in her flabby pink-whitishness (Fig. 2). Her stretched skin is so translucent that you have visions of tubes and strings floating about in the liquid interior. One thanked God for the opacity of the human abdomen. By her side is the king, her spouse, not a hundredth of her bulk, but yet bigger than any of the other misshapen specialists that make up a termite nation. The natives call him the *askari*—the policeman. I took the queen out and put her in a soap-dish for the night. She is so tuned up to egg-production that she cannot restrain herself; before morning well over a thousand eggs—little long-oval, whitish things—had been laid by her.

Another peculiarity of ant and termite life in the Tropics is that, with the intensity of competition, many species have taken to the trees, where they make compact nests either of rammed earth or of carton—chewed wood-pulp. None of the tree-termite nests that I examined had any of the typical soldiers, huge-jawed and massive-headed, which defend the ordinary ground nests. In their place there swarm out as defenders the most fantastic creatures, their heads swollen and drawn out into a neck like a phial. In point of fact, their heads are phials. They are filled with glands which secrete a horribly adhesive material, and their method of fighting is to squeeze some of this out at the hole at the tip of the phial-spout, thoroughly gumming-up their enemies. They thus share with a few other insects, modern men, and skunks, the distinction of having invented chemical warfare. All worker termites—another fantastic and rather horrible fact—are white and pigmentless, and cannot stand the light of day. In order not to waste any working time, however, they build tunnels of wood-pulp down the trunk of the tree so as to get at decaying wood and other food on the ground below (Fig. 9). Break open one of these tunnels, and you will see the double file of these wretched gnomes hurry away into safe obscurity.

For a naturalist-photographer with unlimited time, Africa would provide unlimited opportunity. Her big animals have had their pictures taken almost *ad nauseam*, but her little creatures are just as fascinating, and infinitely more abundant and varied.



# LESSER LIFE IN THE AFRICAN WILD: CRAB; MUD-HOPPER; AND ANTS.

PHOTOGRAPHS BY PROFESSOR JULIAN S. HUXLEY. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



FIG. 4. SHOWING THE BIG CLAW—USED FOR ATTRACTING FEMALES—HELD AS A VIOLINIST HOLDS HIS INSTRUMENT: A MALE FIDDLER-CRAB, WITH EYES ON THE ENDS OF LONG STALKS.



FIG. 5. AN AMPHIBIAN WITH LEG-LIKE FORE-FIN AND SEMI-STALKED EYES: THE MUD-HOPPER FISH (*PERIOPHTHALMUS*), WITH "ASTONISHING POWER OF SKIPPING" BY MEANS OF THE TAIL AND WEBBED "FEET."



FIG. 6. LIKE A REAPED WHEATFIELD DOTTED WITH CORN-STOOKS: A WIDE PLAIN IN UGANDA EXTENDING FOR SEVERAL MILES, WITH MANY HUNDREDS OF TERMITE-NESTS FIVE OR SIX FEET HIGH, SPACED AT REGULAR INTERVALS OF ABOUT THIRTY YARDS.



FIG. 7. A TREE PROTECTED BY A GARRISON OF ANTS: A GALL-ACACIA WITH LONG SPINES AND MANY GALLS, EACH HOLDING AN ANT COLONY.



FIG. 8. "OUT OF THE LITTLE ENTRY HOLE WHICH THEY HAVE GNAWED SWARM BLACK ANTS, ANGRILY LOOKING FOR THE INTRUDER": A GALL OF A GALL-ACACIA TREE.

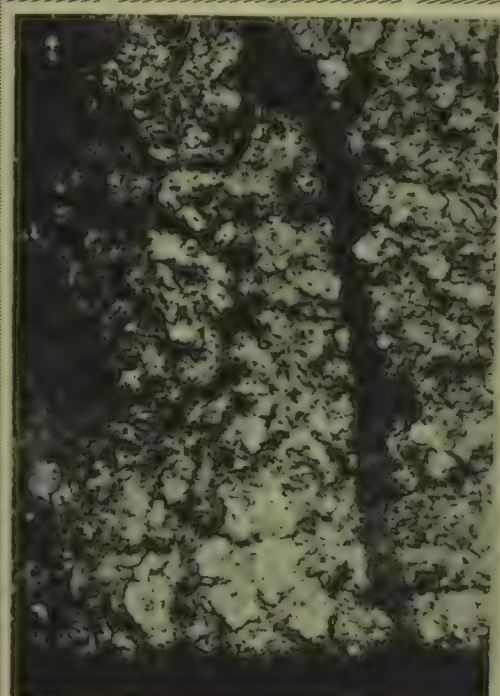


FIG. 9. MADE BY ANTS THAT SHUN DAYLIGHT: A TUNNEL DOWN A TREE-TRUNK, THROUGH WHICH THEY FETCH FOOD FROM THE GROUND.

These photographs illustrate Professor Julian Huxley's article on the opposite page, and are numbered to correspond with his references to the various subjects. His aim has been to show that the small creatures of tropical Africa are quite as fascinating as the big game, though not so commonly photographed. Particularly interesting in structure and habits are the species shown on this page—the fiddler-crab, the mud-hopper fish, and the termite ants. The fiddler-crab is named from its manner of holding in front of it, much as a violinist holds his instrument, its big claw, which grows half as fast again as the body, and is used by the crab as an attraction in securing a mate. The mud-hopper fish, as its name implies,

has remarkable jumping powers, due to the fact that the front fin is bent up and forward so as to form a webbed "foot" jointed to a leg-like region nearer the body. Still more wonderful are the ways of the various species of ants and termites, which live in organised colonies. Termite ants build immense nests placed at regular intervals on a plain, which thus resembles a wheatfield covered with corn-stooks. Other termites build nests in trees, and, as they cannot stand daylight, they make wood-pulp tunnels down the trunk to the ground, in order to fetch food. Certain kinds of ants, again, inhabit the galls of the gall-acacia tree, which they help to defend against intruders.



# The World of the Kinema.

By MICHAEL ORME.

## D. W. GRIFFITH AND "ABRAHAM LINCOLN."

WHETHER he works in the medium of silence or of sound, whether he builds in picture the destinies and undoing of nations or of obscure individuals, whether his images are of nature or of

some obvious illustrations are an upraised hand holding a knife, a rope slipping negligently through the hangman's fingers, the rhythmic swinging of a bell; of the second, the hoofs of galloping horses, the huge wheels of racing chariots, the tramping feet of marching men, the prow of a ship at sea. Examples of both groups could be multiplied indefinitely, and every filmgoer knows the effect of illumination or of thrill that the skilful use of such detail close-ups can produce.

In the modern technique, close-ups of sound can be equally pertinent—the ticking of a clock, the drip of water, the rustle of leaves, the blowing of an unseen trumpet, a footfall in the dark. These and countless allied contrivances are only Griffith's detail close-ups transferred to the new medium. In a similar way his pioneer realisation of the dramatic value of "fade-outs" and "fade-ins,"

despite discredit brought upon them by excessive use, is being more and more exploited in terms of sound. A musical "fade-in" has formed the opening of innumerable recent films; conversation or descriptive sound

often precedes sight and finishes only after the picture has disappeared.

Such a brief indication of some of Griffith's technical contributions to the art of the kinema is necessarily an incomplete summary of what we owe to his genius, and is merely intended to emphasise an aspect of his work with which the general reader may not be familiar. Nor can it ever overshadow in interest or in value the passionate earnestness with which he strove, with all the power of his essential greatness, to make of the screen a means of creative expression, something in which simplicity went hand-in-hand with majesty, in which the symbol was as important as the meaning,

in which imagery in picture was built upon the foundation of thought. With his camera he sought to mould his forms of shadow as a sculptor moulds clay; his vision fled to horizons whose span of immensity was hitherto undreamed. Others, following, have out-distanced him: but for his footprints they might be still far behind.

It is, therefore, not altogether surprising that in "Abraham Lincoln," his first essay in film sound and speech, Griffith is to some extent penalised by the pioneering nature of his own genius. His early silent work was always adventurous, exploring, essentially lonely. Now he is beset by the, to him inevitably, treacherous companionship of the achievements of others. He is no longer the challenger, but the challenged. Nor is the choice of weapons really his, for they are all laid ready to his hand. There is no instance of the use of sound to stir imagination or excitement as they were stirred by the pictorial content of "Intolerance" and "The Birth of a Nation." Speech is often little more than a series of spoken sub-titles that presuppose a wider knowledge of American history than the average kinema-goer is likely to possess. Despite



WITH AN UNUSUALLY LARGE "CAST" OF AEROPLANES: A SCENE FROM THE AMBITIOUS FILM OF AIR-WARFARE—"HELL'S ANGELS."

In "Hell's Angels," the much-discussed picture of aerial warfare produced by the young American, Howard Hughes, to be presented at the London Pavilion on October 28, the action takes place on the Western Front, before America entered the war, and includes the aerial duels between Baron von Richtofen, the German "Red Ace," and the Royal Flying Corps, which challenged his supremacy.

man, his canvas dominated by one tremendous figure or crowded with multitudes whose very numbers make for littleness, the production of a film by D. W. Griffith is an event in the universal World of the Kinema. It is possible, in the light of some modern achievements, of up-to-date thought and technique, to recall, without ungraciousness, the defects of some of his work—the crude sub-titling, the overdone sentimentality, the unabashed melodrama, the forcing of æsthetic means to popular ends.

But the fact remains that America—and through her the whole world—owes to him the birth of an industry that, at his touch, became an art for the first time. Behind all the glitter, the space and movement, the attempted symbolism, even some of the exaggeration of spectacle, but much more behind the lovely and arresting things of truth and wonder that those who look for them may find in many modern films, is the creative inspiration, working in silence, of one man. It may be held that time has proved the disciples greater than their master; that Griffith, the technician, is but a competent craftsman compared with artists who have followed him; that he has been outclassed in brilliance by Ernst Lubitsch, in symbolism by Jean Epstein, in speed and power by King Vidor, in sweep and tragic intensity by Lewis Milestone, in realism by Eric von Stroheim. But these and all the others entered only into their kingdom after Griffith's original experiments in camera technique had long become the common property of the studios, part of the accepted equipment of the producer's armoury.

Of these, one of his most important discoveries was the detail close-up. Enlarged pictures of faces, or parts of faces, he used often to excess and in a way that, years ago, came to be regarded as old-fashioned and inartistic. But he was the first to devise those close shots of inanimate or moving objects that have since been employed by every producer, either as a hammer with which to drive home the imminence of some essential action or to tighten tension by recalling an audience from observation of the general to the particular. Of the first,



THE INTERIOR OF A ZEPPELIN'S ENGINE-ROOM: A RECONSTRUCTION SPECIALLY MADE FOR THE FILM "HELL'S ANGELS."

the nobility, dignity, and moments of real emotional beauty of this sincere attempt to portray a great statesman in terms of human weakness and strength, despite the vivid background, the experienced handling of individuals, groups and crowds, we are left with the impression—made also by some of Griffith's later silent films—that he is, above all, the "lone flier" of the screen. As the work of many other producers, "Abraham Lincoln" would rank as a remarkable advance in technique and in art. But D. W. Griffith is not as other men. If only he had made a film while sound and speech were still for conquering! However faulty the mechanical product might have been, his genius would have thrilled to the adventure of the untrodden ways.

## AN ATMOSPHERIC KINEMA.

The growth of super-kinemas in and around London goes on apace, despite the "secession" of more than one legitimate theatre to the films. Opened last week by Mr. George Arliss with a golden key, the New Victoria Kinema, in Vauxhall Bridge Road, is to be the shrine of both screen and vaudeville, for it is the intention of the management regularly to present stage revues and other "turns" as well as films—a programme arrangement that has already proved extremely popular in America; and a full-time orchestra of thirty-two players will doubtless be not the least of the attractions of this spacious building, with its seating capacity of some three thousand five

(Continued on page 734.)



THE FAMOUS "TWO BLACK CROWS" AS THE LEADING LIGHTS IN A HUMOROUS WAR-TIME FILM: MORAN AND MACK IN "ANYBODY'S WAR"



## AFGHAN "GRENADIERS" AND AIRMEN: KING NADIR KHAN'S NEW "EUROPEAN" ARMY.



IN UNIFORMS AND "BEARSKINS" OBVIOUSLY INSPIRED BY THOSE OF THE BRIGADE OF GUARDS: PALACE FOOT-GUARDS ON PARADE IN KABUL.



SHOWING SHAH MOHAMED KHAN, THE AFGHAN COMMANDER-IN-CHIEF AND WAR MINISTER, IN THE CENTRE OF THE FRONT ROW: H.R.H., WHO WAS THE HERO OF KABUL'S EASTERN FRONT AT THE OVERTHROWING OF BACHA-E-SAQQA, WITH OFFICERS UP TO THE RANK OF MAJOR-GENERAL.



A PART OF KING NADIR KHAN'S PERSONAL BODYGUARD: MEMBERS OF THE "SAROSH," WHICH IS COMMANDED BY THE KING'S NEPHEW, PRINCE ASSAD DULLAH JAN.



MEMBERS OF A UNIT WHICH DECIDED TO GIVE A "HENDON" DISPLAY AT THE CORONATION OF KING NADIR KHAN: THE COMMANDER AND PILOTS OF THE AFGHAN AIR FORCE.



IN UNIFORMS MODELLED ON THOSE OF THE BRIGADE OF GUARDS: THE BAND OF THE PALACE FOOT-GUARDS; WITH THEIR MODERN EUROPEAN INSTRUMENTS.

In view of the rumours of further unrest in Afghanistan, and of the recent nebulous news as to the Coronation of Nadir Khan as King of that country, these photographs concerning his Majesty's fighting forces are distinctly topical, apart from their interest as showing how very European in style are the uniforms of Afghanistan's standing army. In this connection, we cannot do better than quote the "Statesman's Year-Book," noting that, of course, the information in question was garnered some months ago, for publication in the current issue: "Owing to civil war in 1928-29, the organisation of the Afghan army has been broken up. In normal times, in addition to a standing army numbering about

25,000 all arms, the King can count on the support of large numbers of well-armed tribesmen, who rally to his standard in time of war. The regular army is recruited on the *Hasht Nafari* system, by which one in every eight of the able-bodied population is conscripted for service. . . . Officers graduate at a military college, but recently large batches of cadets have been sent to foreign capitals to undergo training, particularly to Turkey. . . . A small air force is maintained under Russian influence, the personnel being obtained from Moscow under contract; but a considerable number of Afghan students are undergoing aeronautical training in Italy and Paris."



# BOOKS OF THE DAY.

SOME weeks

ago I reviewed here Sir Ian Malcolm's little memoir of Lord Balfour, wherein the author, modestly admitting limitations in his own work, mentioned that we should soon have "Lord Balfour's account of the first forty years of his life, brilliantly written by his own master hand," and, later on, a further volume or two from another pen to complete the story. I noted then one aspect of Lord Balfour's character, as presented by Sir Ian, which the promised books might illuminate. With all his charming friendliness in any sort of company, it appears, there was an inner barrier of reserve and self-sufficiency which even his most intimate friends could not penetrate. Their devotion, in fact, was not fully reciprocated; as Sir Ian put it, "Everything else that he had to give, his companionship, intellect, and charm, he gave generously with both hands whenever called upon; his heart he kept to himself."

In commenting on the above passage, I suggested that Lord Balfour's own book might explain this phase of his personality, and might even reveal some repressed element of romance. Whatever the later volumes may have in store, however, there is little to fulfil such expectations in "CHAPTERS OF AUTOBIOGRAPHY." By Arthur James, First Earl of Balfour. Edited by Mrs. Edgar Dugdale. With four Portraits (Cassell; 10s. 6d.). It is true that Lord Balfour refers affectionately to his many friendships, especially those of his Cambridge days. "I made lifelong friends," he writes. "Two of them—Henry Sidgwick and John Strutt (afterwards third Lord Rayleigh)—became my brothers-in-law. . . . Considering how different we were in temperament, in aptitudes, in our main occupations, even the family intimacies due to inter-marriage hardly explain the close sympathy between us which nothing but death could terminate."

Family affection was certainly not lacking in Lord Balfour, and it seems a pity that a man so susceptible to domestic influences should never have married. He writes very feelingly of his mother, and of Whittingehame, "where I was born, where I hope to be buried, which has been my home through life"; also of the family circle at Hatfield, his mother's home before her marriage. These two places he describes as forming "the personal background which has given its special quality of continuity to my eighty years of life." The only passage where I have noticed his use of the word "love" is an allusion to his mother's death. "She died (he writes) in 1872, aged forty-seven—an irreparable loss. I have mentioned in the preceding pages some of those to whom in my early years I have been most indebted. But all my debts to them are as nothing compared to what I owe to her love, her teaching, and her example."

What, then, apart from these loyalties of kinship, aroused Lord Balfour's strongest emotions and enthusiasms? They were, I think, mainly, on the intellectual plane. His public career, of course, sufficiently proves his patriotism and his desire for the world's welfare. Yet at the outset his choice of politics as an occupation seems to have been partly fortuitous. "At the age of twenty-one," he writes, "I had no profession, and no more settled purpose in life than to deal with certain aspects of philosophy. . . . Schemes involving other forms of activity floated lazily through my mind. History? Essay-writing? Politics? All have their attractions. Which should I select?" The decision was thrust upon him when his uncle, Lord Salisbury, invited him to stand for Hertford, and he accepted.

There are two passages that show by what manner of experiences Lord Balfour's emotions could most be stirred. These belong respectively to his earlier and later life, and, curiously enough, both were associated with his arrival in a city. The first passage describes his going up to Cambridge as a freshman. "I certainly thought of it," he says, "as a place where a lover of games, a lover of social intercourse, and a lover of thoughts new and interesting, might satisfy his heart's desire. I was never disappointed. The station fly which first conveyed me to Trinity took the road, as I remember, which passed the Fitzwilliam Museum. It is a fine building, though in a style by no means characteristic of University architecture. But for some odd reason I felt that it was the symbolic gateway into a new life; I was greatly moved, and I never pass it now without recalling something of

that inexplicable thrill." The second passage concerns his arrival in New York during his war-time mission to the United States. "I am as familiar as most public men," he writes, "with contact with great crowds deeply moved by great events, but nowhere have I seen, and never had I imagined, anything like the spectacle presented by our landing in New York, and during our long, slow drive up the long, narrow route. There is no city in the world like New York. It was exactly like going through a canyon whose prodigious walls were pierced with tier above tier of windows, and every window crowded with heads and waving handkerchiefs. It was a most impressive experience."

In attempting thus to detect, from an autobiography richer in externals than in self-revelation, some clues to the author's inner being, I have left myself little room to dwell on the book's manifold range of appeal in other directions. Politics naturally predominate. Among many other incidents we get Lord Balfour's account of his maiden speech in the Commons; of an early visit to Mr. Gladstone at Hawarden; of a talk with Bismarck during the Congress of 1878; of Lord Beaconsfield's last Government (with

a critical comment on his qualities as a statesman); of the activities of the Fourth Party; and of the changes caused by Mr. Gladstone's conversion to Home Rule. The last chapter contains, incidentally, a handsome compliment to a member of the present Labour Government. In Washington, in 1917, Lord Balfour heard Mr. Thomas address the American Cabinet on the British working man's attitude towards the war. "It was one of the best



"SEGOVIA, CLOUDY DAY": A WATER-COLOUR BY JAMES KERR-LAWSON, INCLUDED IN HIS EXHIBITION AT THE BEAUX ARTS GALLERY IN LONDON.

things," he writes, "I ever heard done. Nor was it an easy thing to do. I listened with admiration, and have looked on J. H. Thomas with different eyes ever since."

Politics, however, by no means fill the whole bill of Lord Balfour's activities. "The chief pleasures of my life," he writes, "putting aside those extracted from books and good company, have always been games, scenery, and good music." A whole chapter is given to lawn tennis, golf, music, and that famous coterie—the "Souls." He was an omnivorous reader, and he mentions among his favourite authors Jane Austen, Stevenson, and Macaulay, whom he calls "a showman of supreme genius." There is also an interesting account of a visit to Darwin at Down.

One cannot but regret that Lord Balfour postponed writing his reminiscences till he was nearly eighty, and was prevented by illness from completing them, but it is amazing that a man of that age should retain so much vivacity and humour. Mrs. Dugdale, in her admirable foreword, gives a revealing glimpse of him as he began the task, taking from his pocket the pen that signed the Versailles Treaty. "When I look back at myself," he said, "I'm appalled by how little I have changed in eighty years. If I am to write about myself, I shall have to show people what I am—a very lazy man who has always had a job on hand." That, at least, is a confession which will evoke a sympathetic response in many hearts.

Autobiography of a very different type is found in "THE DIARIES OF COL. THE HON. ROBERT FULKE

GREVILLE," Equerry to

H.M. King George III. Edited with Notes by F. McKno Bladen. With a Foreword by Frances Countess of Warwick. Illustrated (Lane; 18s.). Diary-keeping at that period was in the Greville blood, but, as the Editor points out, the present work lacks "the polished style" of the famous diary by Charles Greville, the author's kinsman. Robert Greville was a son of the first Earl of Warwick, and was Equerry to George III. from 1781 to 1797, when he resigned on his marriage to Louisa Countess of Mansfield, and after that he was a Groom of the Bed-chamber until 1819. His diary, which ends in 1794, is in three sections, with considerable gaps. The first belongs to the year 1781. The second, after an interval of seven years, begins in 1788 with the King's incipient insanity, and covers only a few months, till the King was pronounced sane on March 4, 1789. The third section begins in August 1794, when the Court moved to Weymouth, and continues for about two months.

Though the actual "flying hours"—so to speak—are thus limited, the author's extensive chronicling of incident fills out his log to quite a voluminous work. The diarist was an open-air man, fond of horses. He shows no literary ability, and hardly any intellectual or political interests; but, as a faithful record of things seen and done, by an observer with a keen eye for detail and a genius for the trivial, it has considerable value for social history. The minute particulars of the King's behaviour during his period of mental derangement should interest the alienists and medical readers generally, as Lady Warwick remarks. She also makes an interesting suggestion as to a possible origin of the King's disorder, and condemns the political corruption and incompetence of the times.

"It was perhaps the incredible stupidity of the Court routine and restrictions (she writes) that drove an intelligent man into insanity. . . . We hear so much nowadays

of the danger of 'repressions.' It is therefore natural to consider with interest the continual harping of the mad King on his early love for Lady Pembroke, and the ever-recurring plots the madman made to escape to her. Is this a case of the unhealthy 'repression'? There was certainly a strain of very pathetic romance in this royal asylum. But the most valuable element of this book is surely its revelation, in such an artless way, of the daily life of the King of England at such a critical period of our national history." One little incident gives a glimpse of Fanny Burney (then in the Queen's service) running away to avoid her eccentric Sovereign in the grounds, and, in a flutter of timidity, being summoned to his side. The interview, as it turned out, was not alarming. In her own diary, Mme. D'Arblay dubs the author of the present volume "Colonel Wellbred."

In conclusion, let me mention briefly four other notable books on English life, to which I hope to return—"ROUGH ISLANDERS," or, the Natives of England. By Henry Woodd Nevinson. With sixteen Plates by C. R. W. Nevinson (Routledge; 7s. 6d.); "THE ARCHEOLOGY OF ROMAN BRITAIN." By R. G. Collingwood, M.A. Illustrated (Methuen; 16s.); "LITTLE KNOWN ENGLAND." Rambles in the Welsh Borderland, the Cotswolds, the Chalk Hills, and the Eastern Counties. By Harold Donaldson Eberlein. With 122 Illustrations and five Maps (Batsford; 12s. 6d.); and "ENGLAND, THE UNKNOWN ISLE." By Paul Cohen-Portheim. Translated by Alan Harris (Duckworth; 8s. 6d.). The "reverse of the medal"—a modern Englishman's impressions abroad—is displayed in a volume recommended by the Book Society, namely, "LABELS." A Mediterranean Journal. By Evelyn Waugh. Illustrated (Duckworth; 8s. 6d.). This work also demands a "return ticket." C. E. B.



"CORTO FERRAIJO, ELBA": AN OIL PAINTING BY JAMES KERR-LAWSON, NOW EXHIBITING AT THE BEAUX ARTS GALLERY.

Mr. James Kerr-Lawson, whose exhibition of paintings—figure subjects and landscapes—opened on October 20 at the Beaux Arts Gallery, and closes on November 8, is widely known as the designer of numerous decorative panels and Empire Marketing Board cartoons. His pictures now exhibited reveal quiet charm and a sensitive mind. Born at Anstruther, Fifeshire, Mr. Kerr-Lawson now divides his time almost evenly between Florence and London. He studied art first under the influence of Luigi Galli, and later, in Paris, under Lefevre and Boulanger. The Senate House, Ottawa, and many private houses in England contain important decorative paintings by him, and he is well represented in the public galleries of Great Britain, Canada, Australia, and India. He is one of the few British artists with an international rather than a local reputation, and he is one of the best of present-day lithographers, especially as a portraitist.

ROMAN BRITAIN." By R. G. Collingwood, M.A. Illustrated (Methuen; 16s.); "LITTLE KNOWN ENGLAND." Rambles in the Welsh Borderland, the Cotswolds, the Chalk Hills, and the Eastern Counties. By Harold Donaldson Eberlein. With 122 Illustrations and five Maps (Batsford; 12s. 6d.); and "ENGLAND, THE UNKNOWN ISLE." By Paul Cohen-Portheim. Translated by Alan Harris (Duckworth; 8s. 6d.). The "reverse of the medal"—a modern Englishman's impressions abroad—is displayed in a volume recommended by the Book Society, namely, "LABELS." A Mediterranean Journal. By Evelyn Waugh. Illustrated (Duckworth; 8s. 6d.). This work also demands a "return ticket." C. E. B.



# THE ROYAL WEDDING: KING BORIS III. AND HIS ITALIAN BRIDE.

PORTRAITS REPRODUCED FROM PAINTINGS BY GIUSEPPE AMISANI.



THE BRIDE: PRINCESS GIOVANNA OF SAVOY, THIRD DAUGHTER OF THE KING AND QUEEN OF ITALY.



PARTICULARLY ASSOCIATED WITH THE HOUSE OF SAVOY, AS CONTAINING THE TOMB OF THE VENERABLE PRINCESS MARIA, A CANDIDATE FOR BEATIFICATION: IN THE BASILICA OF ST. FRANCIS, AT ASSISI.



THE HISTORIC BUILDING CHOSEN AS THE SCENE OF THE WEDDING CEREMONY ACCORDING TO THE RITES OF THE ROMAN CATHOLIC CHURCH: THE FAMOUS CHURCH OF ST. FRANCIS, AT ASSISI.



THE BRIDEGROOM: HIS MAJESTY BORIS III., KING OF BULGARIA SINCE THE ABDICATION OF HIS FATHER IN OCTOBER 1918.

As we write, the arrangements with regard to the wedding of King Boris of Bulgaria and Princess Giovanna of Savoy, third daughter of the King and Queen of Italy, are that the marriage will be solemnised, first, according to the rites of the Roman Catholic Church and, later, by those of the Orthodox Church, in Sofia. The first wedding, it was decided, should take place on October 25, in the Basilica of St. Francis, at Assisi, a building which claims a special reverence from the House of Savoy, for in it is the tomb of the Venerable Princess Maria of Savoy (who died in 1640), a Franciscan Tertiary of great piety and a candidate for Beatification. It was stated that the ceremony, which the royal betrothed were anxious should be as simple as possible, would be held at the tiny altar erected before the tomb of Princess Giovanna's ancestress, in the left transept of the lower church. Our readers will remember that two other royal portraits by Signor Giuseppe Amisani were reproduced by us in January, on the occasion of

the wedding of the Prince of Piedmont and Princess Marie-José of Belgium. Signor Amisani is one of Italy's most distinguished portrait-painters, and excels equally in landscapes. King Boris was born in Sofia in 1894, and succeeded his father, ex-King Ferdinand, on his abdication in 1918. He has visited this country. Princess Giovanna was born in 1907.



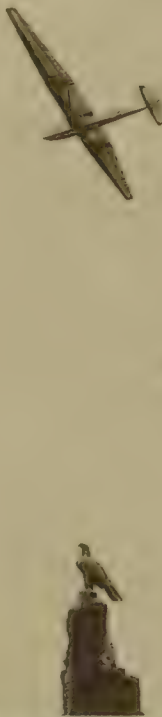
## MAN EMULATING THE FLIGHT OF BIRDS: GLIDERS IN GERMANY AND ENGLAND.



TWO GERMAN GLIDERS IN FLIGHT OVER THE TOPS OF THE RHÖN PINE-TREES: A VIEW LOOKING VERTICALLY UPWARD.



THE MAKER OF A WORLD'S RECORD GLIDING FLIGHT: HERR ROBERT KRONFELD (SEATED IN HIS MACHINE), WHO RECENTLY VISITED ENGLAND.



SOARING OVER THE "EAGLE OF THE AIR" MEMORIAL ON THE PEAK OF THE WASSERKUPPE: TWO GERMAN GLIDERS IN FLIGHT.



THE HOME OF GERMAN GLIDING: AN AIR VIEW OF THE WASSERKUPPE—(ON LEFT) THE STARTING GROUND, WITH GLIDERS READY FOR FLIGHT; (ON RIGHT) PART OF THE BERG HOTEL.



AN EVENING FLIGHT OF THE BERLIN "LUFTIKUS" MACHINE: A PICTURESQUE SCENE OF A GLIDER ABOVE A MISTY LANDSCAPE IN GERMANY.



THE BELGIAN AIR MINISTER'S DAUGHTER, WHO MADE THE LONGEST SOARING FLIGHT IN A GLIDER HITHERTO ACHIEVED BY A WOMAN: Mlle. SUSI LIPPENS, IN SUSSEX.



A GLIDER IN FLIGHT IN GERMANY: AN AIR PHOTOGRAPH FROM AN ENGINED AEROPLANE, WHICH HAD TO APPROACH WITH EXTREME CARE, SO AS NOT TO CAUSE ANY DANGER TO THE MOTORLESS MACHINE BY AIR CURRENTS FROM THE PROPELLER.

As Mr. F. Handley Page said (in a speech quoted on the facing page), progress in gliding depends on discovering "the secret of the birds." It is interesting, therefore, to compare the above photographs showing gliders in flight with that of the albatross opposite. Herr Robert Kronfeld, who made the 100-mile gliding flight there mentioned, was the winner of a prize offered by the British Gliding Association at a recent International Gliding Competition held in Germany. In replying to Mr. Handley Page's speech, Herr Kronfeld expressed the view that in the near future it would be possible to soar and glide not one hundred but

many hundreds of miles. The important thing was, he declared, not that he had flown a hundred miles, but that it was possible to fly a long distance without an engine. Another notable gliding feat was lately performed by Mlle. Susi Lippens, daughter of the Belgian Air Minister. During a tour of British gliding centres, Mlle. Lippens made, near Folkestone, a soaring flight of half an hour, the longest ever accomplished by a woman. The above photograph of her was taken at Ditchling, on the Sussex Downs, at the largest gliding meeting so far held in England, when seven clubs from various parts of the country participated.



# "THE SECRET OF THE BIRDS": A NATURAL MODEL FOR THE GLIDER.

BY COURTESY OF THE B.A.N.Z. ANTARCTIC RESEARCH EXPEDITION. OFFICIAL PHOTOGRAPH BY CAPTAIN FRANK HURLEY. (WORLD COPYRIGHT RESERVED.)



**AN OBJECT-LESSON IN "STALLING": A BLACK-BROWED ALBATROSS, WITH ITS BODY AND WINGS THROWN FORWARD AT A VERTICAL ANGLE, TO RETARD PROGRESS, AT THE MOMENT OF SIGHTING FOOD DROPPED FROM A SHIP.**

At a dinner given by the British Gliding Association a few days ago, to Herr Robert Kronfeld, who recently made a gliding flight of 100 miles, going where he wanted, and landing at a pre-arranged point, the chairman, Mr. F. Handley Page, said: "Our aim must be to secure that knowledge which birds have by instinct. It is possible to fly with very little power if only we can find out the secret of the birds." A portrait of Herr Kronfeld appears on the opposite page.

The above photograph, which illustrates—if it does not reveal—"the secret of the birds," was taken during the British-Australian-New Zealand Antarctic Expedition under Sir Douglas Mawson. The black-browed albatross is seen going through a complicated aerial evolution, preparatory to making a hurried descent on to the sea, in order to pick up some food which had just been thrown overboard from the expedition's ship, the celebrated "Discovery."





## THE WORLD OF SCIENCE.



### CONCERNING SHELLS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE study of "conchology" is one of quite respectable antiquity. But the shell-collector of bygone days knew nothing, and cared less, about the creatures that made his treasures. He was attracted—and who could fail to be?—by their extraordinary diversity of shape and coloration and the superlative beauty which these attributes so frequently combine. And so great was his enthusiasm that he was prepared to pay high prices for a single specimen. Over £40 has been paid for a single

relation with the conditions imposed by the habitat. Thus desert-snails commonly have thick shells as a defence against great heat, while in marine species the shells of such species as live about the shore-line are conspicuously thick—as, for example, in the periwinkle and the dogwhelk—for they have to withstand the pounding of the waves over prolonged periods.

As we trace these sea-dwellers further and further from the shore, we find their shells decreasing in thickness, until, as in *Ianthina* and *Carinaria*, they are of great frailty, and almost translucent. "Nudibranch" molluscs, or "sea-slugs," and the pteropods have lost their shells altogether. The former live in sheltered areas, many among sponge colonies, or on coral reefs. They are generally brilliantly coloured, and have the gills arranged in branching tufts down the back. Thus unprotected, it would seem that they are in constant danger from carnivorous species of all kinds. But they are saved from serious raids on their members by reason of an unpleasant taste, while some, like *Æolis*, are armed with stinging-cells. Among the land-snails there are few which have no shells. But our slugs serve as examples of this type. And these, again, are saved from undue persecution by distasteful qualities.

How and when the bivalve molluscs arose cannot now be discussed. But here, as with bivalves, we are confronted with a bewildering range of forms showing numerous variations in size, shape, thickness of shell, and coloration. And here again we find the thickness of shell intimately responsive to the requirements of the physical environment, the surf-dwellers having the thickest shells. The shells of *Strombus*—in some species, at any rate, for there are several—are of such density and thickness that it is difficult to break them even with a geological hammer. The true clam-shells (*Tridacna*) have also extremely thick and heavy shells. They are also the largest of all shells. *Tridacna gigas*, the largest-known bivalved mollusc, may exceed 500 lb. in weight. There is a left valve of this species in the British Museum of Natural History

three feet long and weighing 154 lb. The two valves weighed 310 lb. A large pair, bordered with gilt copper, are to be seen in the Church of St. Sulpice, in Paris, used for holy-water stoups.

The shell of the Water-Spondylus (*Spondylus varians*) (Fig. 2) has interested me much in this connection. For the great thickness of the lower valve is due, not, as one might suppose, to a solid mass of shell-tissue, but to a series of horizontal layers enclosing spaces filled with water. But, so far as I can ascertain, no one knows how or when or why this water is introduced. One would have imagined that someone, long ago, would have investigated this most curious state of affairs. The section of the shell shown in the accompanying photograph shows these leaf-like plates and the enclosed water-spaces extremely well.

Only some bivalves have need of thick shells to resist the pounding of waves; a very considerable number bury themselves in the sand or mud of the sea-floor, leaving one end projecting, and even this may be sunk below the level of the sea-floor owing to the great length of the inhalent and exhalent tubes, or "siphons," which can

the tellinas: and this because here we have a shell of no great thickness, but brightly coloured (Fig. 3). This coloration is difficult to account for, since, as the shell is buried in the mud, its coloration is invisible, and would seem therefore to serve no useful purpose. But this is no more remarkable than the case of the cone-shell, which, as I have shown on this page, have a most conspicuously marked shell, though during life it is entirely hidden by a dense layer of "periostracum," or, as we might call it, "scarf-skin."

Most people, I suspect, will be surprised to find that as many as 50,000 living species of molluscs are known to



1. A SHELL THAT LEAPS! A SPECIES OF TRIGONIA RECENTLY FOUND IN AUSTRALIAN WATERS, THOUGH PREVIOUSLY BELIEVED TO EXIST ONLY AS A FOSSIL.

Like the cockles, the tellinas have surprising powers of leaping, a feat accomplished by a peculiarly modified "foot."

shell of *Conus glorianus*, and as much as £100 for a specimen of the translucent *Carinaria*. For the magnificent *Pleurotomaria adamsonia* now in the British Museum of Natural History, the original vendor obtained £55. How much it finally realised I do not know.

To be able to pore over a really large collection of shells is an experience never to be forgotten. The range of form and coloration is at first bewildering; but presently one begins to recognise familiar forms, such, for example, as the common snail. Adopting this as a convenient standard of comparison, the innumerable variants thereon in coloration, the character of the spiral, the form of the mouth, and so on, will soon begin to force themselves on the attention. As a consequence, one naturally passes to the contemplation of the surprising transformations which the snail tribe undergo, as one examines species taken from widely sundered regions of the earth, marking the adjustments which have been made to meet the varied conditions imposed by climate and habitat—desert-snails, water-snails, sea-snails, and so on.

Though we know something of the way in which this spiral is produced, we know nothing of the causes which first brought it into being, or of those which determine the nature and length of that coiling. With land-snails it is obvious that it must be kept short, otherwise it could not be maintained in a vertical position. With marine shells, however, a greater freedom in this matter is possible. In *Cerithium*, for example, the long axis of the shell may be as much as seven times its transverse diameter.

Another strange and quite inexplicable feature is seen in our common fresh-water snails. In the common pond-snail, for instance, the shell displays a beautiful upstanding spiral ending in a sharp point; but in the *Planorbis* the coiling gives rise to a flat shell like a tube coiled round and round on itself. Now, since both these species are living in the same environment it might be inferred that environment has no part in determining the shapes of animals. But there is no justification for such an inference. Rather we must interpret the facts as an indication of the different physiological reaction of the tissues of the two species to similar stimuli. It seems evident, however, that here is a theme deserving of a more intensive study.

If we cannot account satisfactorily for the surprising range of shapes which these creatures display, it is evident that the thickness of the shell stands in direct

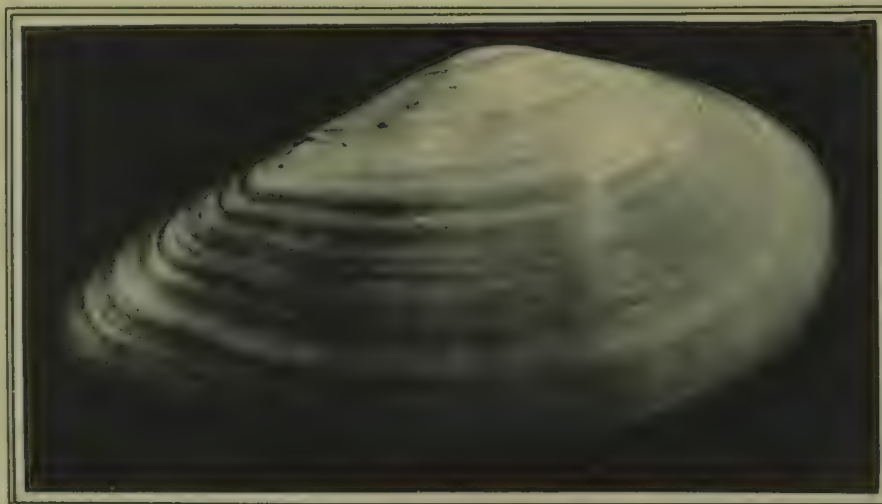


2. THE WATER-SPONDYLUS (*SPONDYLUS VARIANS*) WITH ITS SHELL CUT LONGITUDINALLY TO SHOW THE CURIOUS WATER-CHAMBERS IN ITS THICKNESS.

The water-chambers formed between the thin plates of the shell are more numerous in the lower than in the upper valve (here seen on the right). How the water gained entrance, and what purpose it serves, seems at present to be unknown.

science. What is even more surprising is the vast period of time covered by their history, which can be traced back for millions of years, during which enormous stretch of time a great many types

have arisen and passed out of existence, as, for example, the ammonites, which disappeared in Cretaceous times; that is to say, during the time when the chalk cliffs of Dover—"the white cliffs of Old England"—were in the making. One of the most ancient and most interesting of living species is *Trigonia*. More than one hundred fossil species have been described, ranging in time from the Jurassic to the Cretaceous, a period representing millions of years. But the tribe is now on the verge of extinction; only three or four living species have contrived to survive, and these are all found in Australian waters. As will be seen in (Fig. 1), in general appearance it recalls the cockle-shell, and has surprising leaping powers, furnished, as in the cockles, by a long, sharply-bent, pointed foot. It was discovered to be still a living species some years ago, when two zoologists on a dredging expedition found one in the haul. One of the two investigators, realising that a prize had been taken, placed it on the stern seat of the boat, remarking that it was a *trigonia*. The other insisted that this could not be, as *trigonia* was a fossil species. While they were arguing there was a sudden "click," and in the next instant it was back in the sea, to the consternation of both. It was not till three months later that a second was found—and this did not escape.



3. A BIVALVE WHICH BURROWS UNDER THE SEA FLOOR: THE BRIGHTLY COLOURED SHELL OF A TELLINA.

Burrowing beneath the sand, tellinas use long tubes or siphons for the intake and expulsion of water.

be thrust out far above the level of surrounding sand or mud so that clean water for breathing purposes and the intake of food can be assured. As an example of this burrowing type with long siphons I select one of



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**DR. E. D. WHITEHEAD REID: THE VICTIM, WITH HIS PASSENGER, OF A FLYING ACCIDENT NEAR DETLING.**

Dr. Whitehead Reid, who had been in the habit of flying to visit his patients, struck some trees while attempting a forced landing near Detling, Kent. He was returning from a pleasure trip with a passenger, Miss Irene Burnside (daughter of Canon Burnside, Principal of St. Edmund's School, Canterbury), who was killed. Dr. Whitehead Reid himself died subsequently.



**CAPTAIN-GENERAL WEYLER: A FAMOUS SPANISH SOLDIER DEAD.**

Captain-General Weyler, born in 1838, after serving in various regions made his name in Cuba during the revolution there. For restoring order in Catalonia after the "Bloody Week" in Barcelona in 1909, he was created Duque del Rubí. He died on October 20.



**MRS. KEITH MILLER: THE CREATOR OF A WOMAN'S RECORD FOR THE AIR JOURNEY FROM NEW YORK TO CALIFORNIA.**

Mrs. Keith Miller, the Australian air-woman, beat the women's record for a flight across the United States, from New York (Curtiss Field, Long Island) to California, in stages, by 4 hours 43 mins., on October 16. The record had been set up only a week before by Miss Laura Ingalls (30½ hours). Mrs. Keith Miller had hoped to make the flight in 20 hours.



**THE KING OF ITALY AND SIGNOR MUSSOLINI AT THE INTERNATIONAL INSTITUTE OF AGRICULTURE.**

This celebration, which corresponded with the opening of the tenth General Assembly of the Institute, in Rome, was also attended by members of the Italian Government, and by representatives from other nations, including Canada. The discussion of its relations with the League of Nations has given this sitting of the Institute unusual interest.



**CAPT. MATTHEWS, WHO REACHED PORT DARWIN AFTER A FLIGHT DOGGED BY MISFORTUNE.**

Capt. Matthews left Croydon, on his attempt to fly to Australia and beat Mr. Bert Hinkler's record, on September 26. His machine was a Puss Moth aeroplane. After leaving Rangoon he was forced to turn back for a period by bad weather conditions. Subsequently his machine was damaged in a forced landing in Siam. Resuming his journey, he reached Port Darwin on October 18.



**FLIGHT-LIEUT. HILL, WHO FAILED TO SET UP A NEW ENGLAND-AUSTRALIA FLYING RECORD.**

At the time when Wing-Commander Kingsford Smith landed at Darwin (October 19), Flight-Lieut. Hill, who, it was expected, might have arrived at Darwin on the previous morning, was held up in the island of Timor by an accident: his machine would not rise from the aerodrome at Atambua, a wing struck a fence, and the fuselage was wrecked.



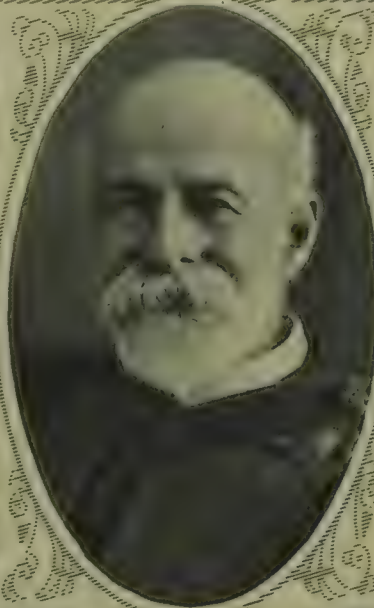
**FLIGHT-LT. WORSLEY: A MEMBER OF 1927'S SCHNEIDER TROPHY TEAM.**

While Flight-Lieut. Worsley was overtaking a motorist west of Slough, on the Bath Road, a collision occurred with another car travelling in the opposite direction, and he was thrown out. He died without recovering consciousness.



**WING-COMMANDER KINGSFORD SMITH'S MACHINE: AN AVRO AVIAN WITH A 120-H.P. DE HAVILLAND GIPSY II. ENGINE.**

The record flight of Wing-Commander Kingsford Smith from Heston Aerodrome to Port Darwin, is an extraordinary tribute to the reliability of his Avro Avian "Sports" aeroplane. The achievement is made more interesting by the fact that for this supreme test he should have chosen a British machine, while his previous big flights have been made in a Fokker monoplane of Dutch design and manufacture.



**RABBI SIR HERMANN GOLLANCZ: A DISTINGUISHED SCHOLAR DEAD.**

Rabbi Sir H. Gollancz died on October 15, aged seventy-eight. He had a distinguished career as a scholar. As a Rabbi he made the Bayswater pulpit celebrated. He was ever active in charity and relief work.



## OF ARCHITECTURAL INTEREST: NEW STRUCTURES—AND A "REVELATION."



**A TRIBUTE TO THE LATE MR. JAMES SURTEES PHILLPOTTS, FORMERLY HEAD-MASTER AT BEDFORD: THE SCHOOL'S NEW ENTRANCE GATES OPENED.**

The new entrance gates of Bedford School, which have been set up by the Old Bedfordian Club in honour of Mr. James Surtees Phillpotts, Headmaster from 1875 to 1903, who died on October 16 last at the age of ninety-one, were opened on October 18. In the circumstances, the occasion was of the nature of a memorial ceremony. After the opening, the whole school filed through the gates.

**THE FINE NEW BRITISH EMBASSY IN WASHINGTON: THE SOUTHERN WING OF THE BUILDING, WHICH CONTAINS THE AMBASSADOR'S LIVING QUARTERS.**

The photograph we reproduce is one of the first to be taken of the new residence for the British Ambassador in the United States. It is situated in the fashionable Massachusetts Avenue section of the United States capital. The southern wing overlooks the beautiful sunken gardens at the back of the Embassy. It is claimed that the building is the finest of its type in Washington.



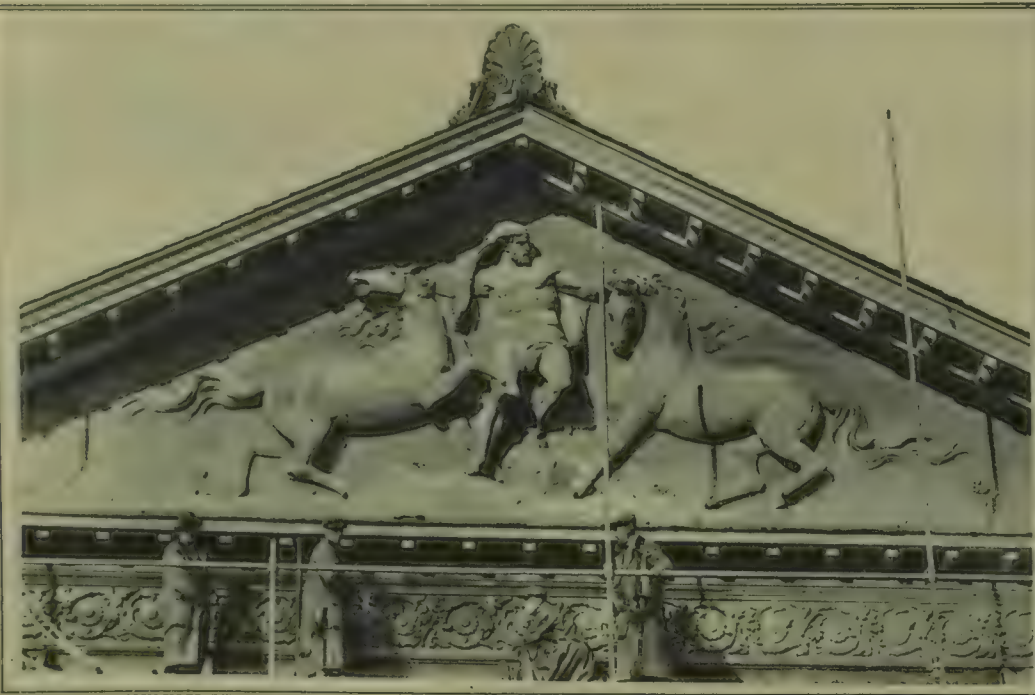
**OPENED BY THE PRINCE OF WALES ON OCTOBER 21: THE NEW HAVEN BRIDGE AT GREAT YARMOUTH; WITH THE OLD STRUCTURE IN THE BACKGROUND.**

The Prince of Wales visited Great Yarmouth on October 21, in order to open the new bridge over the River Yare. He was at the famous fishing port at the busiest time of its year, when the herring fishing adds very considerably to the number of its workers and the landing of the catches draws crowds to the town's wharves.



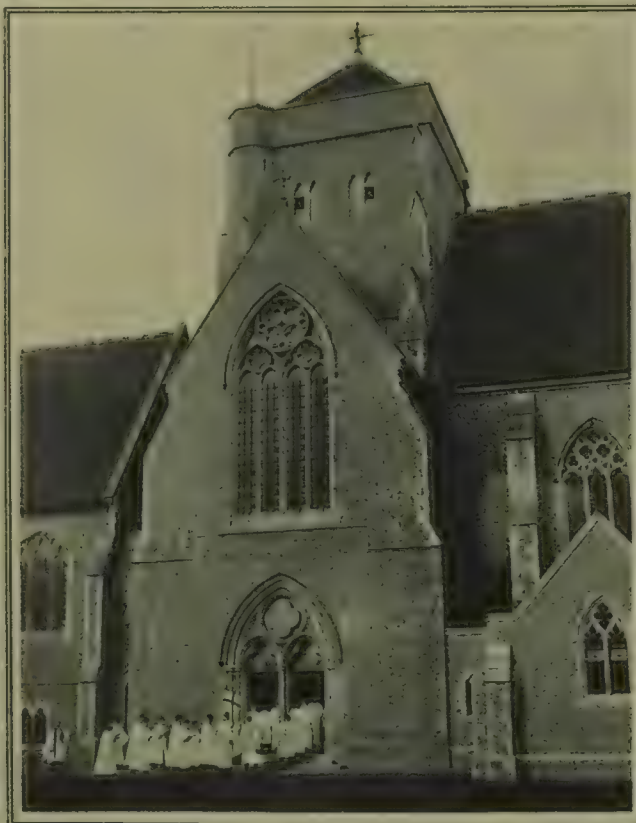
**THE CENTENARY CELEBRATIONS OF THE ROYAL GEOGRAPHICAL SOCIETY: THE NEW BUILDINGS OPENED BY THE DUKE OF YORK ON OCTOBER 21.**

In October 1830, the Geographical Society of London, which had been founded in the July, came under the patronage of King William IV., and took its new name—the Royal Geographical Society. The Duke of York, acting for the King, inaugurated the centenary celebrations, and the Prince of Wales arranged to preside at the centenary dinner.



**"REVEALED" DURING THE CLEANING OF THE ROYAL MEWS AT BUCKINGHAM PALACE: A BAS-RELIEF OVER THE BUILDINGS.**

Cleaning has just revealed this bas-relief in its full strength, and the work, whose excellence accumulated grime had concealed to a great extent, is attracting considerable notice. It need hardly be added, perhaps, that the Royal Stables—or, to write more correctly, the Royal Mews of Buckingham Palace are to the south of the main structure, in Buckingham Palace Road. Among other things, they house the famous State Coach, designed by Sir William Chambers in 1762, which boasts paintings by Cipriani.



**THE NEW TOWER OF THE CHAPEL OF HURSTPIERPOINT COLLEGE, OPENED BY PRINCE GEORGE: "TOWER'S TOWER."**

The new tower of the chapel of Hurstpierpoint College, Sussex, was declared open by Prince George on October 18. It is generally known as Tower's Tower, from the fact that it owes its being to the enterprise and energy of the Rev. H. Bernard Tower, the present Headmaster of the school.



## OUR MECHANISED ARMY: A DISPLAY GIVEN BEFORE THE IMPERIAL DELEGATES.



CROSSING A NINE-TON PONTOON-BRIDGE: A HALF-TRACK TRACTOR HAULING A 4.5 HOWITZER.



THE DEMONSTRATION OF A "SUGGESTION": A SMALL-SCALE MODEL OF A ROADLESS TRAIN FOR HAULING LOADS OVER TRACKLESS COUNTRY.



CAPABLE OF ADVANCING AT A SPEED OF TWELVE MILES AN HOUR: A STOKES MORTAR SECTION—THE MORTAR ON A CARDEN-LLOYD TRACK VEHICLE FOLLOWED BY A SIMILAR VEHICLE AND A TRAILER CARRYING THE REST OF THE CREW.



THE LATEST MEDIUM TANK SHOWING ITS STRENGTH: CRASHING THROUGH A NINE-INCH-THICK WALL OF BRICKS CEMENTED TOGETHER.



SHOWING ITS GUN TURNED TO THE REAR IN ORDER THAT IT MAY NOT BE DAMAGED: THE MEDIUM TANK CRASHING THROUGH THE WALL.

In order that certain mechanisation and scientific developments in the Army might become familiar to the Delegates to the Imperial Conference, a special demonstration was held at Aldershot on October 18. The first part of the display took the form of a "battle." Then, nineteen different vehicles used for military transport were paraded. These were followed by fourteen experimental vehicles, including the suggested roadless train seen in the third of our photographs. Concerning this, a military correspondent of the "Times" wrote: "Suitable tractors can thus pull loads up to 100 tons. I asked especially what width of road they occupied, and I was told 5½ feet. . . . The 'engine' of this little road, or roadless, train was a little 2-ton Vickers (Carden-Lloyd) tractor, with a chassis identical with that of

the new experimental light tank." Next came the exhibition of some six-and-twenty armoured and unarmoured fighting vehicles with which experiments are now being undertaken. At this stage the "crashing" strength of the new medium tank was proved. The proceedings here terminated with a tank "Derby." A visit was then paid to the grounds of the Military College at Camberley, for a demonstration of bridging. With regard to the photograph of the Stokes Mortar Section, it should be added that, although the mortar can be fired from its position on the track vehicle, it is usually set on the ground.



# HIDDEN TREASURE IN THE DARK CONTINENT.

BEING AN APPRECIATION OF

"THE SEVEN LOST TRAILS OF AFRICA": By HEDLEY A. CHILVERS.\*

(PUBLISHED BY CASSELL.)

THE announcement made in the *Times* a few days ago that King Atahualpa's ransom, hidden by the Incas when they learned the news of his murder, has been discovered, is most exciting to those who, like myself, find a romantic pleasure in the thought of these secret hoards. Atahualpa's ransom was, I suppose, the greatest single treasure ever lost to man; its value has, I believe, been computed at scores of millions. If it has really been discovered! However, I must abandon these idle speculations and address myself to "The Seven Lost Trails of Africa," in which Mr. Hedley Chilvers has described the contributions made by the Dark Continent to the world's store of lost or hidden treasure.

Treasure-seeking in Africa, though no less arduous, differs somewhat from treasure-seeking in the New World. In Southern and Central America, the majority of the treasures whose existence is a matter of historical record were deposited by individuals; often, indeed (as when a galleon was sunk), against their will, but always, as it were, under personal supervision. What was hidden, lost, or abandoned was the treasure itself, not the mine or other source from which it had been gleaned. In Africa the interest arising from the quest is less personal. Among the mysteries which Mr. Chilvers invites us to solve are: "the way to the great valley of precious stones said to lie somewhere in the wild tangle of hills to the north of the bend of the Orange River"; and "the trails to the old diamond craters, the sources of the gems scattered over Southern Africa, which, when discovered, will probably be found crammed with inexhaustible wealth"; and "the trail to the old silver mines of Chicora, or Chicora, on the north side of the Zambesi, from which it is thought supplies were derived for the courts of the ancient world, and which the Portuguese sought vainly to find in the sixteenth century."

The pursuit of these treasures was rather like looking for a needle in a bottle of hay, but attended with horrors and perils that are absent from that innocent pastime. The explorers needed not only the equipment required by an arduous life in the jungle, but ought to have had the presence of an exorciser to protect them from ghosts and evil spirits. Colonel Wools-Sampson had to abandon his search for the silver mines of Chicora, because he was warned that "the porters would attack him if he insisted on forcing them on. They would rather be shot like dogs than slain by ghosts." They had grounds for their fears. They had "sighted three men advancing side by side, and not in the single-file fashion which is the native way. The moonlight shone full on their faces, and the bearers saw with horror that they were frightfully distorted. They had mask-like heads set on dwarfish bodies. One of them was carrying shining white metal." And the night before the bearers made their final protest the party had come upon a village which had, impaled on posts, the usual hyæna heads placed as a warning to other hyænas to keep away from the village livestock; but when they went inside the huts they found them occupied by dead men. Colonel Wools-Sampson would have pressed on none the less; but he had to give way to the wishes of the others, and abandon a quest which would, he thought, in a few days have been crowned with success.

Many of the expeditions that Mr. Chilvers records are of comparatively late date; the hunt for the *Grosvenor* Treasure, for instance, was only given up in 1927. But the stories which inspired these indomitable explorers to take their lives in their hands must also have inspired the author of "King Solomon's Mines," for Rider Haggard's romance and

the testimony of eye-witnesses which Mr. Chilvers gives (his accounts are well substantiated) contain many of the same features—the caves, the subterranean rivers, even the grisly discovery of the skeleton of a predecessor on the same trail. The Englishman who, accompanied by "Jacob the Bushman," was prospecting for "The Lost Valley of Precious Stones," came to a place where "the river ran smoothly under the mountain, and the diamonds were in the valley on the other side." The tunnel was anything but inviting. Its waters were infested by water-snakes, its roof and walls by vampire bats "whose panicky wings in the darkness could be a fearsome thing."

Some colour is given to the legend of King Solomon's Mines by the announcement, made by a distinguished American engineer, that "an ancient, alien people mined and removed gold to the value of £150,000,000 from Southern Rhodesia." One set of authorities maintains that these people were

round, gun in hand; and at a distance of a few yards saw an immensely tall figure, with a grotesque face, so distorted as to resemble a mask. Taking quick aim, he fired: and as he fired, heard a prolonged yell, saw the tall figure swaying and receding; then giddiness overcame him, and a stunning blow on the back of the head was followed by unconsciousness."

These stories are not traveller's tales; Mr. Chilvers gives evidence of their authenticity. He has, of course, filled out the meagre outlines of the originals from his own dramatic imagination and his knowledge of the African scene. This adds greatly to their effectiveness; and one does not resent the embroidery, knowing that the fabric is original.

There remain to be considered the other treasure hoards, generally of more recent date, and, since human beings, not Nature, were responsible for collecting them, in some ways easier to trace.

King Lobengula, the Zulu chieftain, had a great love of gold; so consuming was it that he used to order his secretary, John Jacobs, an educated Cape half-caste, "to open one of his safes and cover his body with sovereigns." Believing that war with the English settlers was inevitable, in 1892 he collected his treasure, which amounted to about £2,000,000 in ivory and gold and diamonds, and, after a long journey to the North and then to the East, buried it, in the presence of fourteen Matabele, four indunas, and John Jacobs. The Matabele were afterwards murdered so that they should have no opportunity to give away the King's secret; but the indunas and John Jacobs were spared to be the King's body-guard till he returned to his kraal. In 1893, Lobengula, having rashly

declared war on the British, was defeated and killed; but John Jacobs lived on, and one of the four indunas who had witnessed the burial of the treasure still survived in 1929. But when Mr. Lloys Ellis, who has organised half-a-dozen expeditions in search of the hoard, found and interrogated him, he "was too old to remember" anything. How unlucky treasure-seekers seem to be! But John Jacobs, apparently, still knows where the hoard was buried; and in 1931 the indefatigable Mr. Ellis means to organise yet another expedition to bring it to light.

The evidence that the Cullinan diamond formed

part of another much larger jewel that was stolen by a native does not seem very convincing; at any rate, the hopes of recovering it are of the slenderest. And "The Mystery of the Kruger Millions," one of the few recorded instances in which treasure-seekers have reached the actual site of the treasure, is, alas! only half a mystery, for "the small branch trench," fifteen feet long, four feet wide, and three feet deep, was empty when they found it. That the treasure which the murderer Swartz may have left on a river-bank, presumably tied up in his shirt, will ever be recovered is beyond all reasonable expectation, though the story of his search for the "lost Magato trail" is thrilling enough.

More popular than any of these, as a lure for treasure-seekers, is the wreck of the *Grosvenor*, sunk off the coast of Africa in 1782. Why this should be so, it is hard to say; for it is not known with certainty that the *Grosvenor* had treasure on board, Hyder Ali's or anyone else's; nor has the exact position of the wreck been located. But in the past thirty years, syndicate after syndicate has been formed; money has been poured out, tunnels have been dug under the sea, lives have been lost, all for the sake of "some small star pagodas, Venetian gold pieces, several pieces of silver, huge copper pennies, broken china, shoe buckles, filigree silver decanter, some rims of old-fashioned horn spectacles, a deep-sea lead and a cannon-ball."

Mr. Chilvers concludes his enthralling, tantalising book with a series of historical sketches of leading South African cities.

L. P. H.



COUNT.

BARON



PRINCE.

DUKE.

PRINCESS.

SIGNS OF RANK MADE FOR WEAR AT THE CORONATION OF HIS MAJESTY HAÏLE SELASSIE I. AS KING OF KINGS OF ETHIOPIA: GOLDEN CORONETS.

The golden coronets above are specimens of fourteen specially made for the Coronation of his Majesty Haïle Sellassie I. (formerly known as Tafari Makonnen) as King of Kings of Ethiopia (Abyssinia)—one for a Prince, one for a Princess, four for Dukes, four for Counts, and four for Barons. Introduced into the designs are symbolic decorations which include the Lion of Judah, the Ethiopian Cross, the Abyssinian Star, and the Seal of Solomon. The velvet of the cap is blue for the Prince and Princess, and red for those of the lesser ranks. It is of unusual interest to chronicle that the coronets were made in this country—by the Goldsmiths and Silversmiths Company, of 112, Regent Street. The coronation, which will be attended by the Duke of Gloucester, as representative of his father, King George, is fixed for November 2.

Babylonians or perhaps Indians, contemporary with Solomon; another that they were "a race of Africans of much later date."

What happened to all this gold? One of the most remarkable stories in the collection (which Mr. Chilvers gives "for what it is worth") tells how a man called Ryskes-Chandler went in search of a lost city on the route from Zimbabwe to the port of Sofala. This was the route taken by the caravans on their way to the sea: the gold was exported at Sofala to Palestine, India, and China. Ryskes-Chandler had consulted a witch-doctor, who admitted that "the great ruin in the forest" was "over the mountain with the dog's head." But he warned the white man against going, and would give him no further directions. He also threatened Ryskes-Chandler's porters: that very night they deserted him.

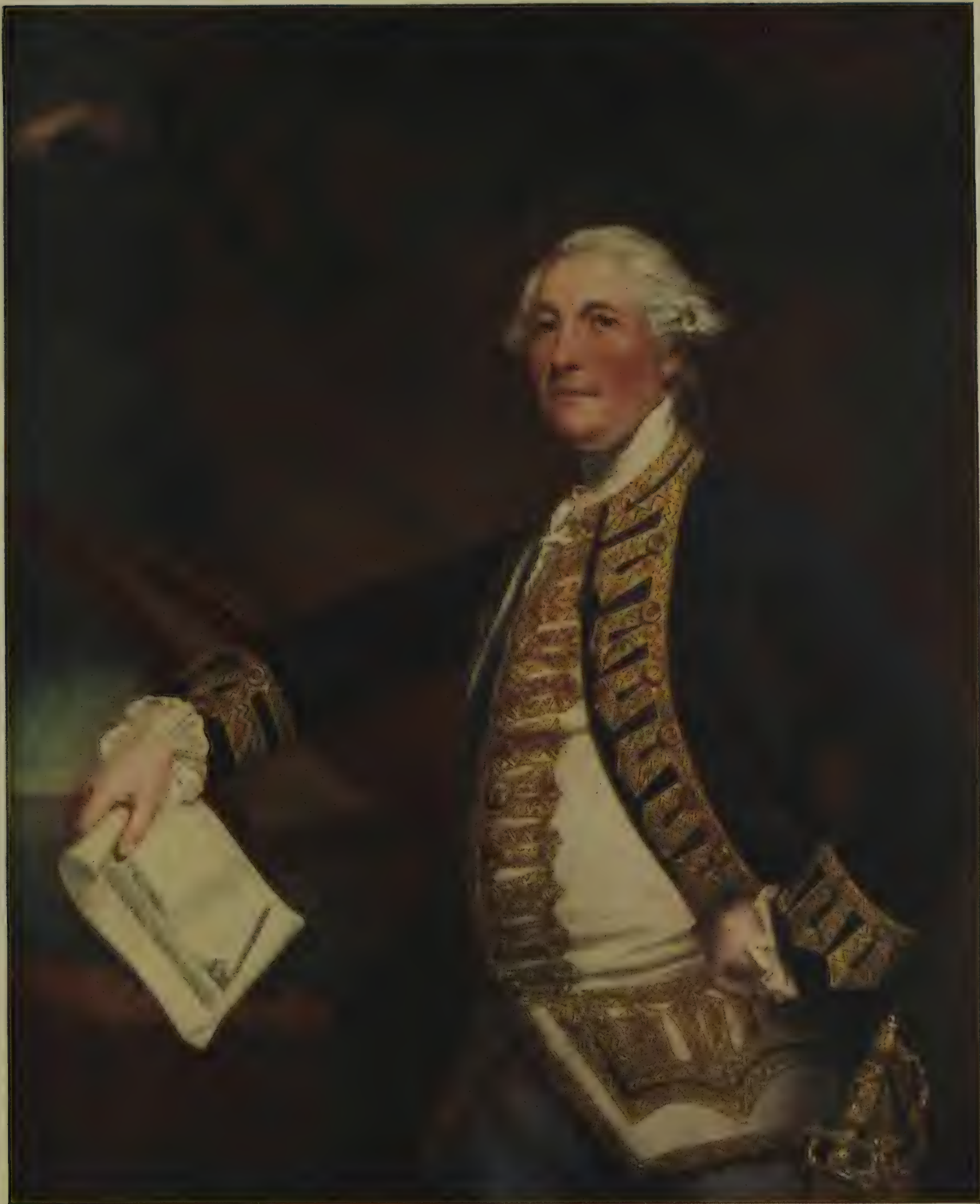
But he went on alone, following a "little, blue duiker" through a defile in the rocks. Once, while he was marching, he heard the clang of iron upon rock: looking round, he saw that it was caused by an assegai, which must have only just missed him. The witch-doctor, he afterwards discovered, had been tracking him. And later in the evening, when he found himself "in an extensive region of altars and towers and great slabs of fallen masonry," and knew that this was "the City of the Forest," he still had not shaken off his enemy. About midnight, there came "a peal of hideous laughter." He attributed it (he must have been a brave man) to a jackal. At dawn it happened again. "He whipped

\* "The Seven Lost Trails of Africa." A Record of Sundry Expeditions, New and Old, in Search of Buried Treasure. By Hedley A. Chilvers. (Cassell; 7s. 6d.)



# Scourge of Malabar Pirates: Sir William James—a Reynolds Portrait.

REPRODUCED BY PERMISSION OF MESSRS. SPINK AND SON, LTD.



A SPLENDID EXAMPLE OF THE ART OF SIR JOSHUA REYNOLDS: "COMMODORE SIR WILLIAM JAMES, BT., F.R.S.," THE EAST INDIA COMPANY'S FAMOUS COMMANDER WHO DESTROYED A PIRATE'S STRONGHOLD.

The subject of this magnificent portrait by Sir Joshua Reynolds was a famous eighteenth-century sailor with a romantic history. William James was born in 1721, and in 1747 entered the service of the East India Company. Two years later, commanding a trade-protecting squadron, he defeated the redoubtable pirate, Angria. In 1751 he was promoted to Commodore and Commander-in-chief of the Company's fleet. In 1755, in association with the Mahrattas, he attacked Angria's stronghold at Severndroog, on the Malabar coast. The Mahratta land assault failed, but James forced his ships into the harbour between the forts, which were either blown up or surrendered. Later, he contributed most to the success of a larger expedition which ended Angria's power by destroying his other stronghold

at Gheriah. In 1759 Commodore James returned to England a rich man, married, and bought an estate near Eltham. He became chairman of the East India Company, Deputy Master of Trinity House, and M.P. for West Looe, Cornwall. In 1778 he was made a Baronet. He died suddenly in 1783, at festivities on his daughter's wedding to Thomas Boothby Parkyns, afterwards first Lord Ranccliffe. His widow erected to his memory the Severndroog Tower on top of Shooter's Hill. The above portrait, which is mentioned in Graves and Cronin's "Reynolds," is now in the possession of Messrs. Spink and Son, the well-known London art dealers, by whose permission we are enabled to publish this reproduction. It shows Sir William holding a chart, possibly that of the pirates' lair he destroyed.



# Starting a Safari After Mammoth: Big-Game Hunters of the Old Stone Age in Central Europe.

A RECONSTRUCTION—DRAWN BY DR. KARL ABSOLON, OF THE UNIVERSITY OF PRAGUE—FOR THE COURTESY OF THE MORAVIAN GOVERNMENT MUSEUM IN BRNO (BRUNN), AND CHIEF DISCOVERER OF THE PREHISTORIC REMAINS IN MORAVIA.



"MAMMOTH-HUNTERS IN LATE AUTUMN STARTING FOR THE HUNT": A RECONSTRUCTION OF PALÆOLITHIC LIFE IN MORAVIA (NOW PART OF CZECHOSLOVAKIA) MANY THOUSANDS OF YEARS AGO.

Dr. Karl Absolon's account of his great discoveries concerning the mammoth-hunters of Central Europe, our readers will recall, appeared in a series of illustrated articles given in our pages last November and December under the title—"An Amazing Palæolithic 'Pompeii' in Moravia." This epoch-making record of his researches on a vast site of prehistoric settlements, buried under loess in that region of Czechoslovakia, is given a vivid touch of actuality in the above illustration, which Dr. Absolon, in sending it to us, describes as "a coloured photograph of a reconstruction carried out by me—mammoth-hunters in late autumn starting for the hunt." The fact that the group is shown at a rock-shelter beside the mouth of a cave appears to indicate that it represents a late stage of the period covered by Dr. Absolon's work. In one of his articles he wrote: "Objects found in Moravian stations show that the mammoth-hunters lived in tents or huts in large open encampments, like the North-American Red Indians. This life in the open proves that it occurred during a warm or temperate

period, and therefore, in our country, Aurignacian culture has a limited representation in caves compared with the rich representations in open loess stations. The epoch which followed, however (the Magdalenian), is confined to caves. . . . The reindeer-hunters were the same people—merely a later generation of mammoth-hunters—who inherited from their forerunners their whole culture, but were all of a sudden compelled to live under different climatic conditions. The last glacial epoch came and drove the hunters to the caves." Describing the methods of mammoth-hunting, Dr. Absolon writes: "The hunters did not attack these powerful animals 'face to face,' but caught them by cunning, enticing or driving them into pitfalls. Mammoths trapped were killed by large stones . . . suspended in leather straps and let down by the united efforts of several men. I have found one such stone, trimmed like a big pear, or bomb, 1 meter long and weighing over 120 lb." Photographs of this stone, and a drawing by Mr. A. Forestier illustrating its use, appeared in our issue of November 23 last.



## By the Artist of our Christmas Plate: Four-footed "Sitters."

REPRODUCED FROM "AN ARTIST'S MODELS." BY CECIL ALDIN. BY COURTESY OF THE PUBLISHERS, MESSRS. H. F. AND G. WITHERBY.



"FUNNY FACE": A WHITE WEST HIGHLANDER — "THE COMIC LEAD IN ALL GAMES."



Cecil Aldin

"SUSAN THE HUNTRESS": A PEKINESE AND "AN INVETERATE HUNTER AFTER RABBITS, MOLES, MICE, HEDGEHOGS."



"TURPS": ALIAS VON TIRPITZ, A ROUGH-HAIRED DACHSHUND PUPPY THAT PROVED A HIGHLY INTELLIGENT MODEL.



"CRACKER AS A SILLY ASS": THE ARTIST'S OWN BULL-TERRIER, ONE OF HIS "PROFESSIONAL" MODELS.

Mr. Cecil Aldin, that famous "portrait-painter" of dogs and other four-footed sitters, has just produced another of his delightful illustrated books of canine character-studies and anecdotes, entitled "An Artist's Models," from which we reproduce the main part of four typical examples. With its amusing stories and its wealth of inimitable drawings, the volume will make an irresistible appeal to every dog-lover. Describing his studio and the making of the book, the author says: "In this workshop are housed over 2000 sketches of dogs. It is with these sketches before me that I

propose to tell you some stories of an artist's models." The sitters are allowed to pose quite naturally. "If my models (he continues) like to lie on their backs for their portraits, with all four feet in the air, they can do so here. Or, if they prefer to rest on their tummies, with their hind legs flat out behind them, in my studio there is no law even against that." A coloured plate of Mr. Aldin's picture, "For What We Have Received," will be presented with our forthcoming Christmas Number. It forms a companion to last year's plate, "For What We Are About to Receive."



# THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



**"OLD IRONSIDES" RESTORED: THE FAMOUS AMERICAN FRIGATE "CONSTITUTION" AS RECONDITIONED.**

"Old Ironsides" is the popular name for the famous American frigate "Constitution," which was built at Boston in 1797, and won glory in July 1812, when she made a remarkable escape from Commodore Philip Vere Broke's Squadron, which carried 208 guns to her 52. The poem "Old Ironsides" was written by Oliver Wendell Holmes in 1830.

**A TWO-DECKER WHICH FOUGHT AGAINST US AT TRAFALGAR TO BE SAVED AS A NATIONAL MONUMENT AND A TRAINING-SHIP? H.M.S. "IMPLACABLE"; FORMERLY "DUGUAY-TROUIN."**  
An appeal is made for funds for the purpose of preserving H.M.S. "Implacable" as a national monument and a holiday training-ship for boys. The vessel, then the "Duguay-Trouin," fought against our fleet at Trafalgar. A fortnight later she had to surrender, and she was brought into Plymouth as a prize. Afterwards, she was commissioned as the "Implacable." Although not completely restored, she has been used as a holiday training-ship for the last three summers.



**A ROYAL ALARM TO BE AUCTIONED: A WATCH THAT BELONGED TO KING CHARLES I.**

This large silver alarm watch belonged to King Charles I., who gave it to his sister Elizabeth, mother of Rupert of the Rhine. It was made by Edward East. The King always had one of these watches hanging by his bedside. This particular example was on view in the Victoria and Albert Museum until recently. Hurcombs are to sell it by auction.



**THE NEW DECORATION AND MEDALS FOR THE TERRITORIAL ARMY AND OTHER AUXILIARY MILITARY FORCES AND FOR THE REGULARS: THE MEDAL FOR LONG SERVICE AND GOOD CONDUCT; THE EFFICIENCY MEDAL; AND THE EFFICIENCY DECORATION (L. TO R.).**  
The Efficiency Decoration calls for twenty years' commissioned service on the active list. Officers of the Territorial Army awarded the decoration will be entitled to the letters "T.D." after their names, and officers of other Auxiliary Military Forces throughout the Empire to the letters "E.D." The Efficiency Medal is for warrant officers, non-commissioned officers, and men. The Long-Service and Good-Conduct Medal is for the whole-time service of soldiers in regular or permanent forces throughout the Empire.



**THE WEDDING OF THE MARQUESS OF GRAHAM, ELDER SON OF THE DUKE AND DUCHESS OF MONTROSE, AND MISS ISOBEL VERONICA SELLAR: THE BRIDE AND BRIDEGROOM LEAVING ST. GILES'S CATHEDRAL, EDINBURGH.**

The wedding of the Marquess of Graham, elder son of the Duke and Duchess of Montrose, and Miss Isobel Veronica Sellar, younger daughter of the late Lieut.-Col. T. B. Sellar and of Mrs. Sellar, of Hyde Park Mansions, London, took place in St. Giles's Cathedral, Edinburgh, on

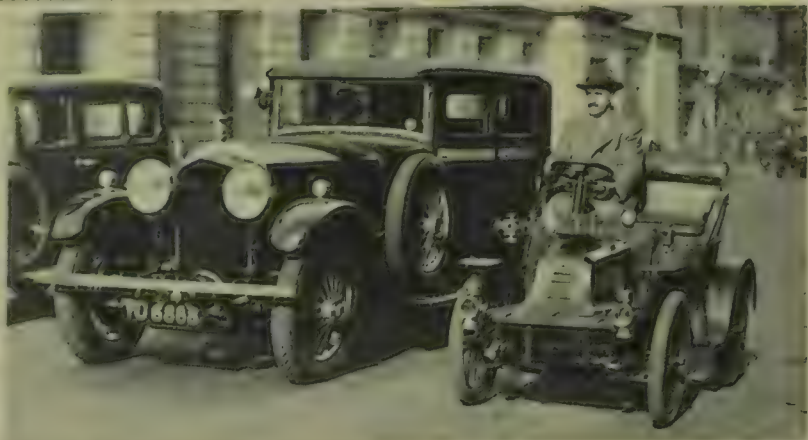


**AFTER THEIR WEDDING: THE MARQUESS OF GRAHAM AND HIS BRIDE LEAVING THE CATHEDRAL IN EDINBURGH.**

October 20. The Very Reverend C. L. Warr, Dean of the Order of the Thistle, officiated. The bride was given away by her brother, Mr. John Sellar. Lord Ronald Graham was the best man. A reception was held at 6, Heriot Row, lent by Mr. and Mrs. Alexander Maitland.



## THE ANCESTORS! MOTOR-CARS OF OTHER DAYS CONTRASTED WITH PRESENT-DAY MODELS AT THE MOTOR SHOW.



AN "OLYMPIAN" CONTRAST: AN UP-TO-DATE SIX-CYLINDER BENTLEY SEEN OVERTAKING A THIRTY-YEAR-OLD 31-H.P. PEUGEOT.



SUNBEAMS—ANCIENT AND MODERN: THE 1931 MODEL BESIDE AN "ANCESTOR" IN THE MOTOR SHOW AT OLYMPIA.



A 1904 SINGLE-CYLINDER CADILLAC STILL ON THE ROAD—WITH PASSENGERS IN "COSTUME": A HISTORIC MACHINE SEEN AT OLYMPIA.



THE MODERN DEVELOPMENT OF THE CADILLAC SEEN ABOVE: THE CADILLAC V-16—FLEETWOOD LIMOUSINE ON A SIXTEEN-CYLINDER CHASSIS.



A 1905 SWIFT SET BESIDE A MODERN 8-H.P. "CADET" OF THE SAME MAKE: A CONTRAST IN WHICH THE MODERN CAR IS THE SMALLER.



THE DAIMLER ONCE OWNED BY KING EDWARD VII. (THEN PRINCE OF WALES): AN EXHIBIT FROM 1899 IN THE 1930 MOTOR SHOW.



EXHIBITED IN THE HISTORICAL SECTION OF THE MOTOR SHOW: AN 8-H.P. LANCHESTER WHICH IS CLAIMED TO BE THE FIRST BRITISH CAR AND TO HAVE BEEN MADE IN 1896.

The motor-car industry offers a spectacle of unchecked progress and expansion. An article in the "Times" records that, while in 1911 only 66,000 men were employed in it, the figure had risen to more than four times this last year; while the excess of exports over imports in motor-cars totalled some £3,000,000. The development and progress in question are typified by the series of photographs reproduced above, which depict certain of the modern and the old-fashioned cars "featured"

on the stands, or among the historical exhibits at the Motor Show at Olympia, which ends to-day, October 25. Of outstanding interest are the old 3½-h.p. Peugeot, which won a medal in the London-Brighton run last year, and averaged 15 m.p.h.; and the Swift (nicknamed "Little Timekeeper" by its contemporaries, because of its reliability), which actually climbed the famous Cairn o' Mount Hill with four up.



## THE INVENTIVE SIDE OF MOTORDOM: INTERESTING NOVELTIES IN DESIGN.



A FAMOUS AIRSHIP-BUILDER AS MOTOR-CAR DESIGNER: SIR DENNISTOUN BURNEY AND LADY BURNEY WITH HIS UNIQUE CAR OF STREAMLINED FORM, BUILT TO HIS OWN SPECIFICATIONS.



ANOTHER DISTINCTIVE FEATURE OF THE NEW TYPE OF CAR DESIGNED BY SIR DENNISTOUN BURNEY: THE ENGINE PLACED AT THE BACK, INSTEAD OF IN FRONT.



AN INNOVATION TO PREVENT DRAUGHTS WHILE PROVIDING VENTILATION: THE REAR WINDOWS OF THE "VORTIC" HILLMAN SALOON OPENING TOWARDS THE BACK.



AN INGENUOUSLY CONSTRUCTED SIDE LOCKER FOR CARRYING TOOLS INSIDE A RECEPTACLE FOR A SPARE WHEEL: A NEW FITTING IN THE 40-50-H.P. ROLLS-ROYCE WITH BARKER BODY.



ANOTHER NOVELTY IN THE 40-50-H.P. ROLLS-ROYCE WITH BARKER BODY: A FOLDING STEP THAT OPENS AND CLOSES WITH THE DOOR.



A DEVICE THAT WILL APPEAL TO GOLFERS: A HUMBER COUPÉ WITH A SPECIAL COMPARTMENT FOR GOLF-CLUBS IN THE SIDE.



FOR THE WOMAN MOTORIST WHO LIKES MUSIC ALL THE WAY: A WIRELESS SET FITTED TO THE INSTRUMENT-BOARD OF AN ISOTTA-FRASCHINI.

These photographs illustrate the inventive side of motor-car building. The two at the top show an entirely new type of car, which may have a revolutionary effect on design, built to the specifications of Sir Dennistoun Burney, famous as the designer of the airship "R-100." The principal features of his car are the streamlined shape of the body and bonnet, and the position of the engine at the back, instead of in front. This car was recently placed on view at Selfridge's. The other photographs illustrate various novel accessories or devices to be seen on cars in the Motor Show at Olympia. Prominent among such innovations

is the ingeniously placed locker for carrying tools in the 40-50-h.p. Rolls-Royce with a Barker-built body. This locker forms the inner part of a receptacle for a spare wheel. The same car has a step that is automatically lowered and raised with the opening and closing of the door. In the Hillman "Vortic" saloon, the rear windows open towards the back, and thus afford ventilation without causing draughts. Golfers are catered for in the Humber coupé, with special compartment for clubs. The wireless set in the Isotta-Fraschini is likely to appeal especially to women motorists. Transmission is audible even while the car is at full speed.



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



**A "ZEPPELIN ON RAILS":** A NEW TYPE OF RAILWAY COACH DESIGNED BY A GERMAN INVENTOR, WITH A MOTOR-DRIVEN PROPELLER, THAT ATTAINED 93 M.P.H. This remarkable new railway coach, shaped like a Zeppelin, with a propeller driven by a 500-h.p. motor, was invented by Herr Johann Kruckenberg. It is built of steel, aluminium, and wood, weighs 18 tons, and is 85 ft. long. It seats 40 passengers. Here it is seen during recent trials on the line between Hanover and Celle. It reached a speed of 93 m.p.h. on a straight track, but is not yet adapted to take curves.



**A "TOLL-BAR" OF DEATH ON THE BATH ROAD:** WRECKED CARS AND A MOTOR-CYCLE INVOLVED IN FATAL ACCIDENTS NEAR THE SAME SPOT ON THREE SUCCESSIVE DAYS. These vehicles were involved in fatalities that occurred recently on three successive days on the Bath Road west of Slough. A famous R.A.F. airman, Flight-Lieut. O. E. Worsley, of the 1927 Schneider Trophy team, died from injuries received when his car (2nd from right) collided with that on the right. In a collision between the motor-cycle (centre) and the left-hand car, the cyclist was killed. The second car from left collided with a lorry, and a woman was killed.



**A METHOD OF LAUNCHING AIRCRAFT FROM SHIPS BEING PRACTISED ON LAND:** AN AEROPLANE JUST DISCHARGED FROM A CATAPULT AT FARNBOROUGH.

This photograph shows an aeroplane being catapulted into the air by a new apparatus with which Royal Air Force officials are experimenting at the R.A.F. establishment at Farnborough. This device, which is designed for the launching of aircraft from ships, propels the machine into the air at a speed of about 45 m.p.h. Warning is given of a catapult launch by a large red flag, hoisted in a conspicuous position ten minutes before the operation.



**THE SECOND OF THE TWO SUNKEN GALLEYS OF CALIGULA REVEALED BY THE DRAINING OF LAKE NEMI:** TIMBERS OF THE ANCIENT ROMAN CRAFT.

In our last issue we illustrated the first of the two state galleys of the Roman Emperor Caligula recovered from the bed of Lake Nemi, which was drained for the purpose. As shown in the photograph then given, the first galley has been reconstructed and hauled 300 yards from the lake shore to be placed on view in a special building. The second galley, seen above, lies where it was found, not yet restored, and appears to be in a more decayed and fragmentary condition.



**A CHINESE TRIBUTE TO VICTIMS OF THE EARTHQUAKE IN JAPAN:** THE MAYOR OF TOKIO RINGING A SACRED BELL. In memory of the many thousands of people who perished in the great earthquake of 1923 in Japan, this sacred bell was sent to Tokio by Buddhists in China. It has been hung in the Earthquake Memorial Temple, at Honjo, Tokio, and the Mayor of Tokio, Hidejiro Nagata, is here seen ringing it for the first time.



**THE BI-MILLENARY OF VIRGIL:** THE ENTRANCE TO HIS TOMB AT CUMÆ, NOW RECONSECRATED. The Virgilian celebrations at Naples included two ceremonies that took place at Cumæ on October 12—the reconsecration of the poet's tomb, and Greek dances in the newly excavated grotto of the Sibyl who (as told in the "Æneid") prophesied to Æneas that he should be the founder of Rome.



**NELSON AS HE REALLY WAS:** A LITTLE-KNOWN PORTRAIT RECENTLY REPRODUCED FOR THE FIRST TIME.

On October 21—Trafalgar Day, and the day of the Prince of Wales's visit to Great Yarmouth—Professor Geoffrey Callender drew attention to this authentic portrait of Nelson (now in Yarmouth Town Hall), which is little known and had never been reproduced. It was painted at Yarmouth, from life, in March 1801, by a local artist, Matthew Keymer.



## Notes for the Novel-Reader: Fiction of the Month.

NOVELISTS have been misled by the view that subject is nothing, treatment everything. Of course, it is true that a great artist can make great art from any subject: Rembrandt could make a beautiful object of a flayed ox. But an artist not so great does depend on his subject. Romney was prudent to stick to Lady Hamilton. It is to the great credit of Frau Vicki Baum that she has discovered an original and attractive subject. "Grand Hotel" tells the story of five people staying for a week in the same hotel, a hotel of the first fashion in that most fashionable of towns, modern Berlin. The characters are very sensational: an aristocratic Adonis who has joined a band of crooks; a cloth magnate on the brink of ruin; a Russian dancer of international reputation whose star is on the wane; a poor clerk who has been told he will die in three months, and is spending his savings in a last wild whirl of pleasure. And the story does not end without such things as murder, theft, and adultery. It is a little hard to believe that any hotel should have such a clientèle, even in Berlin. Yet too much story is a better fault than too little, and nowadays, when every week releases a flood of novels analysing the effects on the character of a life of frustration spent in lodgings in the provinces, too much story is even something to be grateful for.

Frau Baum tells it extremely well, too, with colour and drama and every art that heightens suspense, and she has the power to bring out the glamour that does hang round modern international luxury, the ruthless, dazzling, mechanical, impersonal, pulsing glamour of great hotels and trains *de luxe*. Lit by its glare, the shady thieves assume the proportions of pirate kings, the tawdry *cocottes* of sirens, the squalid business deals of great affairs. Modern life at its most uncompromising is turned to a kind of poetry—I enjoyed the book very much: I could not put it down.

Miss Rose Macaulay, too, has chosen an interesting subject: a visit paid by a young woman novelist and lecturer on the novelist's art to relations in Central America. Catherine Grey is intelligent, sensible, humorous, quick at seeing people's weaknesses but not over-cruel in showing them up, unsentimental but not unsympathetic: in fact, not unlike the

person that, from her books, one imagines Miss Macaulay herself might be. Miss Macaulay, however, does not willingly send forth any character into the world of fiction completely armed. Miss Grey has her heel of Achilles: a tendency to arrange human beings into types and categories. Her stay in Central America convinces her that every individual is *sui generis*, baffling, unaccountable, a law unto himself. The machinery of proof is complicated and entertaining, and sustains the entire story. An enterprising, amusing, but not lovable rogue gets hold of some jewels hidden in the house and makes away with them: the outraged, vindictive family pursue him by sea and land, always outwitted, always hot on the trail. A panorama of unfamiliar American scenery is unfolded before us. Miss Macaulay notices every thing, but "Staying with Relations" never degenerates (if the word may be used) into a travel book: the story holds us to the end, witty, exciting, up to date, with (perhaps) a faint melancholy underlying its prevailing mood of rather exasperated resignation. It is Miss Macaulay at her best. "Mackerel Sky" is a chapter in the early married life of Gilbert and Elizabeth Falkland: he, old enough to

have been a prisoner in the war, but incurably youthful, spoilt, selfish, and possessed of a personal charm which, I think, Miss Ashton overrates: she (here I think Miss Ashton does her an injustice) "a singularly practical,



MARY BORDEN (MRS. E. L. SPEARS),  
Author of "A Woman with White Eyes,"  
just published.



FRAU VICKI BAUM,  
Author of "Grand Hotel,"  
lately published.

unimaginative, stupid girl." Gilbert's novels, though they get excellent reviews, do not sell: Elizabeth's job at the dress-maker's shop, though it takes all her time and energy, pays her very little. Their life in the uncomfortable, ugly Kensington flat is a struggle to make both ends meet. I have never read a novel which gives so vividly the feeling of being hard up. I can only recommend it (despite its many merits) to those whose financial position is secure. The muddle Gilbert and Elizabeth made of things was directly due to their straitened circumstances. With five



IN A FAMOUS NOVELIST'S GARDEN: MR. CARL VAN VECHTEN, THE AUTHOR OF "PARTIES," RECENTLY PUBLISHED, WITH MR. HUGH WALPOLE (ON RIGHT), AT THE LATTER'S HOME.

thousand a year they would have been, if not virtuous (Elizabeth was virtuous enough, but Gilbert was probably bound to fall in love with other women), at any rate comfortable, gentle, and polite to each other. Whereas their lives went forward in a series of scenes. All my sympathies were with Elizabeth: I think Gilbert treated her abominably: every moment of her long-suffering and forbearance exasperated me. It is a great tribute to Miss Ashton that she compels one to take sides; but she

is one of the best of our younger novelists—better equipped, in depth and range of experience, than almost any of them. In "Mackerel Sky" she is, perhaps, too judicial, too anxious to hold the scales even. I don't think the most devoted wife could compromise with her feelings as Elizabeth does; nor could the most selfish author be as tiresome and inconsiderate as Gilbert.

In "Masquerade" Mrs. Alfred Sidgwick applies her charming sense of humour and her gift of inventing a character-part (such a rare gift nowadays) to a plot that, though absorbing, is scarcely worthy of them. And her error avenges itself on the book, as such errors will. One cannot care very much whether David Lenham, who returns, a prodigal, to his father's estate after years spent more or less in disgrace abroad, is really David Lenham or no: in the extraordinary circumstances in which he is placed he could hardly be expected to have much character. His identity is vital to the story: his personality counts for very little. On the other hand, his mother, the German Magda Lenham, who does not have to conform to the requirements of the plot, is splendidly drawn. If only for her sake, "Masquerade" well repays reading.

"The Bracelet" is another novel the interest of which is inseparable from a highly artificial and complicated plot. But Mr. Hichens, unlike Mrs. Sidgwick, has so schemed it that plot and persons are organically related; they are interdependent, they nourish and aid and illuminate each other; and the result is a very successful story indeed. It is also a very long story. Half-way through the book three-quarters of the action is over; the remaining half is a little drawn out.

There are two war novels in this month's list: "The Jestling Army" and "Roads to Glory."

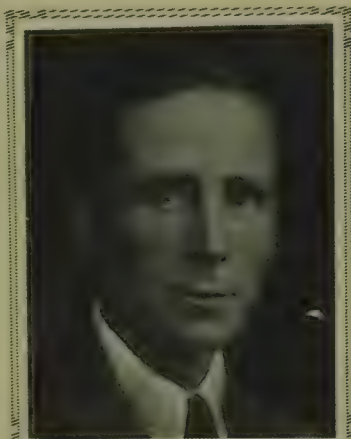
In spirit they are complementary to each other. Mr. Ernest Raymond, who follows the fortunes of one battalion from England to Gallipoli, from Gallipoli to Palestine, from Palestine to France, is impressed, as his title indicates, by the cheerful spirit of the troops; Mr. Aldington, whose "Roads to Glory" rarely take him outside France, still exhibits the disgust and disillusion in which he wrote "Death of a Hero." He sees the war as senseless, cruel, useless, wasteful; the negation of life and not to be assimilated by it; Mr. Raymond regards it (with reservations) as heroic, glorious, an ordeal calling forth men's highest, as well as their lowest, qualities, an intensification of life, not a denial of it. Mr. Raymond has a message; Mr. Aldington has a grievance. I cannot pretend to decide which of them offers the truer interpretation of the facts. There are excellent things alike in Mr. Raymond's long novel and in Mr. Aldington's short stories. But one cannot help feeling that Mr. Raymond's idealisation of the war is more rewarding, emotionally and mentally, than Mr. Aldington's rather facile disgust.

"China Seas" and "Old Ship" have several points in common: they are both excellent novels, they are both concerned with the sea, and the dominating incident in each is an attempt, or threatened attempt, on the life of the captain. Here, however, the resemblances cease. Captain Shane-Gaskell is a hero in both senses of the word. Captain Busby, of the *Hillgrove*, has a moment of heroism, but it comes after a long spell of inertia and effeminacy. He is the subtler figure of the two. Perhaps Mr. Lennox

(Continued on page 736.)



MISS HELEN ASHTON,  
Author of "Mackerel Sky."



MR. ERNEST RAYMOND,  
Author of "The Jestling Army."



HERR ARNOLD ZWIG,  
Author of "Claudia."

Grand Hotel. By Vicki Baum. (Geoffrey Bles; 7s. 6d.)  
Staying with Relations. By Rose Macaulay. (Collins; 7s. 6d.)  
Mackerel Sky. By Helen Ashton. (Gollancz; 7s. 6d.)  
Masquerade. By Mrs. Alfred Sidgwick. (Collins; 7s. 6d.)  
The Bracelet. By Robert Hichens. (Cassell; 7s. 6d.)  
The Jestling Army. By Ernest Raymond. (Cassell; 7s. 6d.)  
Roads to Glory. By Richard Aldington. (Chatto and Windus; 7s. 6d.)  
China Seas. By Crosbie Garstin. (Chatto and Windus; 7s. 6d.)  
Old Ship. By Lennox Kerr. (Constable; 7s. 6d.)  
Elfwin. By Fowler Wright. (Harrap; 7s. 6d.)  
Claudia. By Arnold Zweig. (Secker; 7s. 6d.)  
Parties. By Carl van Vechten. (Knopf; 7s. 6d.)  
Four Faultless Felons. By G. K. Chesterton. (Cassell; 7s. 6d.)



## THE NEW EMPEROR OF ETHIOPIA: REFORMS AND CORONATION PLANS.

## CHANGES AT ADDIS ABABA UNDER A CIVILISING MONARCH.



ABYSSINIAN POLICE—OLD STYLE: TWO TYPICAL CONSTABLES ARMED WITH RIFLES, IN UNIFORMS LACKING UNIFORMITY.



THE PROGRESSIVE RULER MODERNISING ABYSSINIA: H.M. HAILE SELLASSIE I. EMPEROR OF ETHIOPIA (FORMERLY KNOWN AS RAS TAFFARI), SOON TO BE CROWNED.



ABYSSINIAN POLICE—NEW STYLE: A CONSTABLE ARMED WITH A WOODEN BATON, IN A NEAT BROWN UNIFORM, ON POINT DUTY.



PREPARING FOR THE EMPEROR'S CORONATION: THE TIMBER FRAMEWORK (TO BE COVERED WITH CLOTH TO REPRESENT MASONRY) OF A HUGE ARCH NEAR THE ENTRANCE TO THE PALACE (IN BACKGROUND).



CHANGING ARCHITECTURE IN THE ABYSSINIAN CAPITAL UNDER THE EMPEROR'S PROGRESSIVE RÉGIME: NEW BUILDINGS AT ADDIS ABABA FOR ACCOMMODATION OF ROYAL GUESTS AT THE CORONATION.



WHERE THE DUKE OF GLOUCESTER IS TO BE A GUEST FOR THE CORONATION: THE BUILDINGS OF THE ROYAL PALACE (SOON TO BE REBUILT), AT ADDIS ABABA, INCLUDING THE TOMB OF MENELIK.



ROAD-MAKING AS PART OF THE EMPEROR'S ACTIVE MODERNISING POLICY: A STEAM-ROLLER AT WORK ON A NEW METALLED ROAD TO THE STATION AT ADDIS ABABA.

We are indebted to the Emperor of Ethiopia himself for the above portrait of him, which, on request, his Majesty very kindly sent to us, through his Foreign Minister. Another portrait of the Emperor, with his Consort and two sons, appears on page 731. As there noted, the coronation is fixed for November 2 at Addis Ababa, capital of Abyssinia, and will be attended by the Duke of Gloucester, representing King George. The other photographs given above have just come from a correspondent at Addis Ababa, who, describing the Emperor's modernising reforms there, writes: "Barely five years back there were just a few houses with corrugated iron roofs; the rest of the dwellings were just circular

Galla huts with thatched roofs. To-day Addis Ababa is simply crowded with good houses and has four hotels. Two years ago there was not a single decent road, but the Emperor has not overlooked this important matter, and he desires to see good wide metalled roads along all the important highways in the city before the coronation. . . . It is said that the Duke of Gloucester will be accommodated at the Palace. The Kings of ten nations have been invited. Enormous arches are being erected, each some 70 ft. high. After the coronation, a really fine new palace will be erected. Haile Sellassie has not overlooked the provision of proper uniforms for his Police force and his Army."



# THE "KING OF KINGS" SOON TO BE CROWNED: ETHIOPIAN ROYALTY.



"AS IF A REGIMENT WERE OFF TO WAR": THE EMPEROR OF ETHIOPIA (IN WHITE HELMET, BENEATH A STATE UMBRELLA, AND RIDING A MULE) GOING OUT TO INSPECT THE PROGRESS OF CERTAIN WORKS IN HIS CAPITAL, AND ESCORTED, AS USUAL, BY AN ENORMOUS RETINUE.

NOW PREPARING FOR A MAGNIFICENT CORONATION: THE NEW EMPEROR OF ETHIOPIA, HAILE SELASSIE I. (FORMERLY KNOWN AS RAS TAFFARI, REGENT, AND AFTERWARDS KING, OF ABYSSINIA), WITH HIS CONSORT, THE EMPRESS MANEN, AND THEIR SONS—CROWN PRINCE ASFAO WASSAN (CENTRE) AND PRINCE MAKONNEN (RIGHT).



The coming coronation at Addis Ababa, on November 2, has aroused great interest in this country, especially as it will be attended by the Duke of Gloucester, representing King George. The progressive ruler of Abyssinia, formerly known as Ras Tafari, became Regent and heir to the throne in 1916 at the age of twenty-five, when Menelik's grandson, Lij Yasu, was deposed, and Zauditu, a daughter of Menelik, was proclaimed Empress. Gradually the Regent strengthened his position against the reactionary influences surrounding the Empress. In 1928 occurred the so-called Palace Revolt, which aimed at his overthrow by the Empress's household troops. He promptly quelled it, and was then raised to the rank of Negus, or King. His coronation as Negus took place on October 7,

1928. Early in the present year came the rebellion of the Empress's husband, Ras Gugsu Wolye, Governor of the province of Begemeder. Ras Gugsu was killed in battle on March 31, when Tafari's victory was aided by aeroplanes. On April 3 the Empress died, and Negus Tafari succeeded as "King of Kings," assuming the new title of Haile Selassie I., Emperor of Ethiopia. In sending us these photographs from Addis Ababa, a correspondent writes: "His Majesty has begun his reign in a very auspicious manner. . . . He sent his eldest daughter to Europe for her education, and contemplates doing the same with all his children." His marriage to Waizeru Manen (now Empress of Ethiopia, and to be crowned with him) took place in 1912.





## A PAGE FOR COLLECTORS.

### RELICS OF THE INCA EMPIRE: PERUVIAN POTTERY.

By FRANK DAVIS.

THE appearance of any but occasional specimens of Peruvian pottery in the London sale-rooms is so rare as to make the coming disposal of a small collection at Messrs. Puttick and Simpson's rooms, on December 18, something of an event. Frequenters of the British Museum are, of course, familiar with the fine array of this interesting pottery that belongs to the nation, and there are also several private collections of importance, while various galleries on the Continent, notably those of Hamburg, Vienna, and Frankfurt, have managed to acquire a series of representative examples.

On the whole, it is probably correct to assume that many people find these strange shapes and stranger decoration forbidding, if not definitely repulsive—and, indeed, they *are* odd. Poor Keats would have written no ode in praise of them: they have vigour rather than grace; they are forceful before they are beautiful. Their importance rests upon archaeological and ethnological as much as upon artistic grounds. Lest this sentence should be misunderstood and resented in some quarters, I hasten to add that their very force and simplicity

have collapsed—the old laws, the old traditions, the old religion.

The system of government appears to have been at once despotic and bureaucratic. The Inca was not merely the representative of God upon earth, the priest-king of so many primitive peoples, but he *was* God, the Child of the Sun, and was obeyed with a slavish devotion which rendered a display of force unnecessary. Writing was unknown; money was unknown. Government was arbitrary, but truly patriarchal. "The people had nothing that deserved to be called property. They could follow no craft, could engage in no labour, no amusement, but such as was specially provided by law. They could not change their residence or their dress without a license from the government. They could not even exercise the freedom which is conceded to the most abject in other countries, that of selecting their own wives."

The Inca Empire lasted from the twelfth century until the coming of the Spaniards. What we know of their civilisation has come down to us from the writings of two or three Spanish observers who were able at the time to question the surviving nobles as to the history and customs of their country; it is these accounts which furnished the basis of the famous and deeply interesting first part of Prescott's great historical work. Our exact knowledge is consequently vague—as vague as our knowledge of Egypt would have been had the Egyptians been ignorant of the art of writing. Incidentally, one item in the sale is what is known as a "quipus," a seemingly incomprehensible tangle of knotted cords which was used in some unexplained way to record dates and numbers.

Apart from architectural remains, it is pottery such as the examples illustrated here which can give us some idea of what this long-perished race was like. Vases were often made in the shape of human heads, sometimes grotesque, but as often as not so natural as to make it impossible that they can be anything but authentic portraits of individuals. There are birds in great variety (including penguins and parrots), monkeys, llamas, lizards, frogs, and many other animals; hunters, sailors, soldiers, and fishermen. We can obtain some idea of their dress, of

stretched the lobes—and long ear-lobes were consequently a mark of high rank. At the time of the annual festival, the ears of the young nobles were pierced by the Inca himself.



FIG. 1. TYPES OF THE GROTESQUE IN PERUVIAN POTTERY DESIGNS: EXAMPLES OF NASCA WARE, WITH TRAVESTIES OF HUMAN FACES AND A MONSTROUS ANIMAL.

One can distinguish two varieties of pottery. One, reddish in colour, is usually either stamped with a figure group (Fig. 3 a), or modelled to resemble a human head (Fig. 3 b) or an animal (Fig. 3 c). This type is sometimes found left with a rough surface, but parts of it are more often polished smooth. So thoroughly was this done that a casual glance can easily mistake polish for glaze. This is generally classed as Truxillo ware.

The second type is known as Nasca ware, and is distinguished by polychrome painted decoration. Here again one could easily imagine the surface is glazed, and not merely polished. The other four illustrations (Figs. 1 and 2) show examples of Nasca ware. They are less common than the former variety, and, in the opinion of many, more decorative with their great variety of patterns and dull but rich colouring.

Most of the jars have the distinctive handle at the top, the two sides of which unite to form the aperture, and there are many examples of two jars joined together, but with only one opening.

Practically all jars representing the human figure (not merely the head) are of persons squatting down on the ground. It is suggested that, as all Peruvians were usually in this posture when not walking, they made their jars accordingly. It would seem, however, that, as it is not easy to make a jar out of a standing or sitting figure—anyway, a jar which is made for practical use—this explanation is not only unnecessary, but far-fetched.

What is noticeable in these whole-figure vases is the attention paid to the details of the face, while the rest of the body is indicated in a very sketchy manner—a characteristic which is to be seen in Egyptian sculpture. Here again is matter for fascinating conjecture. Some authorities suggest some kind of intercourse between the two peoples in prehistoric times. Nor is this the only similarity between Peruvian remains and those of the Old World. There are ruins still standing which are astonishingly like Stonehenge, and many gates and doorways might have been designed by the builders of the famous entrance gate at Argos, in Greece. Finally, many vases are so similar in decoration to archaic Greek examples that, however fantastic it may seem, it is quite difficult to explain the correspondence if one does not presuppose some sort of inter-trading.

But this is treading upon most debatable ground, and hypotheses, however pretty, require the most convincing proof before one can even begin to accept them.



FIG. 2. PERUVIAN POTTERY WITH DISTINCTIVE HANDLES AND POLY-CHROME DECORATION: TWO SPECIMENS OF NASCA WARE, OF WHICH ONE REPRESENTS FISH.

make them more desirable than many a more sophisticated product of European civilisation.

Apart from fragmentary ruins and many surviving textiles, pottery of this type is almost the only evidence we possess of the Inca civilisation before the Spanish Conquest. By an odd coincidence, the same week-end that brought the notice of this sale brought also the report of the discovery, by a lawyer of Riobanda, Ecuador, of the long-lost "treasure of the Inca," and of the actual remains of the Inca Atahualpa himself. For the tragic story readers must be referred to Prescott's "Conquest of Peru," where it is told at length. Pizarro and his little band of Spaniards had massacred thousands of the defenceless Indians who had gathered to see the meeting between the Inca and the strangers, and had made the Inca a prisoner. To gain his liberty the captive offered to provide a ransom so astonishing that Pizarro could scarcely believe him. Atahualpa promised to cover the whole floor of the room in which they stood with gold as high as he could reach, and, standing on tiptoe, he stretched out his hand against the wall. Pizarro drew a red line round the wall at the height which the Inca had indicated, and had the terms duly recorded. Prescott adds, in a footnote, that this room with the red line round it was still to be seen at the beginning of the nineteenth century.

Before the whole of the ransom was brought in the Spaniards divided it, and later found an excuse for the execution of the Inca. He was condemned to be burnt alive, but, on abjuring his religion, was given the privilege of perishing by strangulation.

This is a digression, but not entirely without point. The Spanish Conquest was not a wave that ebbed away and left but a memory; it completely wiped out, not merely the Inca, but the whole civilisation of his people. Everything seems to



FIG. 3. TRUXILLO WARE FROM PERU: THREE EXAMPLES—(a, ON LEFT) STAMPED WITH A FIGURE GROUP; (b, CENTRE) MODELLED AS A HUMAN HEAD; (c, RIGHT) IN THE FORM OF A PENGUIN.

their weapons, of their musical instruments. Nearly all Peruvian pottery has been excavated from burial-mounds, together with many articles of personal adornment. Ear-rings were so heavy that they





**M.F.H.:** "Well, thanks, I will! There's nothing like a long day in the saddle to make one appreciate the good things of life, and this brandy of yours is uncommon good. What is it—'65'?"

**Old Stager:** "Pooh! That seems to be the only idea some of you young fellows have about a brandy—what the date is supposed to be. If you're buying hounds at Rugby, what do you look for? How they are bred, who bred 'em, and their points. Same thing with brandy. The name of the shipper shows the breeding of a brandy—its points speak for themselves. This is Martell's Cordon Bleu, 35 years old."

**M.F.H.:** "I see. By Age out of Quality, you mean."

# MARTELL'S CORDON BLEU

GUARANTEED 35 YEARS IN CASK

*Obtainable from all first-class Wine Merchants.*



## THE WORLD OF THE KINEMA.

(Continued from Page 714.)

hundred. The whole interior of the theatre is designed to represent a cave of immense dimensions. Its circular walls are a uniform cool grey that



A DELIGHT OF THE PORTUGUESE RIVIERA: ESTORIL—WITH THE ATLANTIC WAVES, WARMED BY THE GULF STREAM, LAPPING THE BEACH.

"Oh, the sunshine of Toledo when the heart is young," sang a poet of yesteryear. To-day, had he visited the Portuguese Riviera, he would unquestionably apostrophise instead that sun-kissed spot over the way from Lisbon, at the mouth of the Tagus, known as the Estoris, formed, as it is, of Estoril and Monte Estoril. Both on the same level and without any precise boundary limit, they possess one of the most extensive beaches on what has truly been called "the sunny coast," and it is possible to bathe there practically all the year round. When, however, summer wanes to winter, the two Estorils become a veritable Paradise among winter resorts.

changes and glows from pearl to amber, from rose to green, from mysterious twilight to full day, as the controllers of the skilfully concealed lighting system momentarily decree. The roof of the auditorium is a vast dome, with a huge glass starfish for its centre, while illuminated stalactites and shells containing more cunningly hidden lights, with the

sea-green coverings of the seats and the blue floor, intensify the submarine illusion.

It is the avowed intention of those who are responsible for all this unusual design in lighting and architecture to create an atmosphere in which men (and, even more numerically important, women) can escape from the humdrum surroundings of every day, and find themselves in a realm of fantasy and make-believe. And, as far as the building itself is concerned, this philanthropic project will undoubtedly succeed. What its effect will be on the attitude of audiences to the films also, and almost incidentally, displayed for their delectation remains to be seen. Until familiarity has bred, not contempt, but a certain measure of *blasé* acceptance, it seems likely that the theatre rather than the play (or picture) will be the thing. And those who take their talking films seriously, and object to their punctuation by irrelevant, enthusiastic or superior comments, will be thankful that they must necessarily be shown in the dark.

But it has long been an axiom among "legitimate" managers that certain plays demand certain types of theatres—that naughtiness, for example, is most successful when staged in an atmosphere of cosiness and intimacy. Is the time coming when film-producers will be concerned not so much with story, star, or settings as with the colour of the walls or the seating capacity of the kinemas for which their pictures are intended? It is, however, seriously possible that the growing vogue for these immense

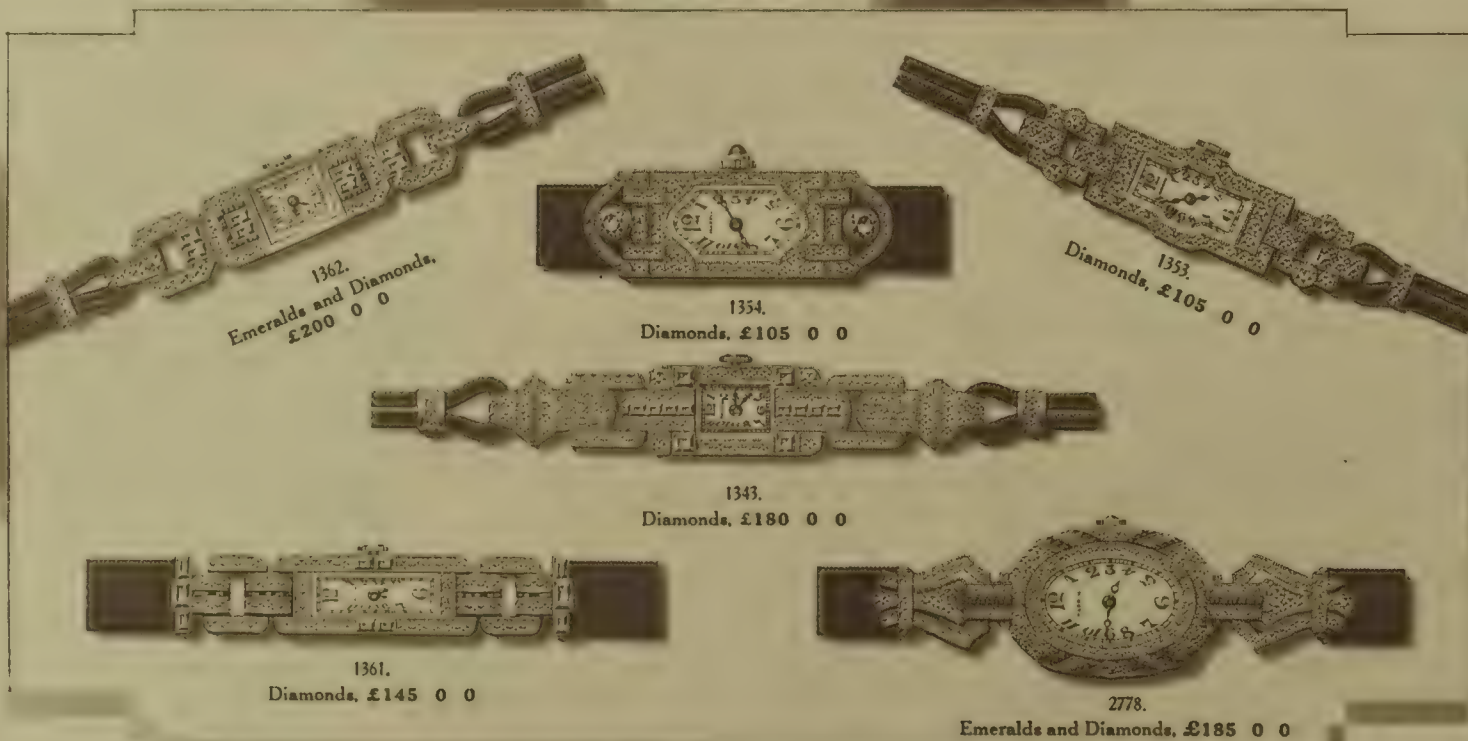
houses of entertainment will have a direct effect upon the nature of future films. And if it fosters a tendency towards the production of pictures that are definitely of the wider spaces of the kinema, there will be more to be said in favour of such huge theatres than that their box-office receipts are double or treble those of their smaller neighbours round the corner.



OF VERY EXCEPTIONAL INTEREST: AN EXCEEDINGLY RARE OLD SHEFFIELD PLATE MINIATURE (OR TOY) TEA SET; WITH TEA-CADDIES, COFFEE-URN, AND TRAY—WITH A FOOT-RULE TO SHOW THE SIZE OF THE PIECES.

The rare pieces here illustrated are but one item in the unusually fine collection of specimens of Old Sheffield Plate which is to be seen at the famous establishment of Messrs. Holmes (Jewellers), Ltd., of 29, Old Bond Street, a collection no connoisseur can afford to miss. Sheffield Plate, after having been neglected for a considerable period, is now very much in fashion again, and is appreciating greatly in value.

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## NOTES FOR THE NOVEL-READER.

(Continued from Page 729.)

Kerr has made him too subtle, and his enemy, Dixon, too simple: but the conflict of wills between the two is very exciting, and its ultimate issue completely convincing. No such psychological problem presents itself in "China Seas." The malcontents on the *Kin Lung* were a different order of beings from poor Dixon. But they are as interesting superficially as he was inwardly: for Mr. Crosbie Garstin had a wonderful eye for what is significant in scenery, gesture, incident, and each of his characters is a born conversationalist. "China Seas" is a lively and delightful book: how sad that it should be the author's last!

Elfwyn was the grand-daughter of Alfred the Great and heiress to the kingdom of Mercia. She fell in love with Sithric, Prince of Northumbria, and a Dane. The determination of the two to marry, in spite of racial and religious differences, gives Mr. Fowler Wright the subject of his story. He tells it with vigour and erudition. After its violence of thought and action "Claudia," the tale of a modern young couple in Germany, long hesitating on the brink of marriage and then at a loss how to adapt themselves to it, seems a slightly pallid affair; there are few simple issues, the past is always invading the present, infinite tact and patience is required of both parties. A strange book to have come from the pen that wrote "Sergeant Grischa"; not altogether disappointing, but battling and elusive.

It is pleasant to turn from Mr. Carl Van Vechten's Americans, whose one redeeming feature is a dry, salty wit, contrasting oddly with their chronic drunkenness, to Mr. Chesterton's "Four Faultless Felons." These four men had all been compelled, by force of circumstances, and in order to avert real crimes, to perform acts which had themselves a strong savour of criminality. They formed themselves into a "Club of Men Misunderstood." No wonder they were misunderstood: it takes all Mr. Chesterton's skill in presentation and elucidation to make their motives adequate to their actions. But he brings it off triumphantly. We delight in his ingenuity; we delight still more in those moments when paradox and rhetoric, striking suddenly against some strongly-held conviction, flare up, illuminating earth and heaven with their poetry.

## CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

CORRECT SOLUTIONS OF PROBLEM NO. 4075 from J M K Lupton (Richmond), A Huggins (Bloemfontein), Geo. Parbury (Singapore), and Julio Mond (Seville); of No. 4076 from J M K Lupton (Richmond), H Burgess (St. Leonards), Julio Mond (Seville), E J Gibbs (East Ham), Antonio Ferreira (Porto), E Pinkney (Driffield), Senex

(Darwen), and J W Smedley (Oldham); of No. 4077 from J M K Lupton (Richmond), H Burgess (St. Leonards), E J Gibbs (East Ham), Arthur White (High Wycombe), Julio Mond (Seville), and M Heath (London); of No. 4078 from L W Caferata (Newark), H Richards (Hove), and M Heath (London).

CORRECT SOLUTIONS OF GAME PROBLEM NO. XLVII. from E Pinkney (Driffield), Julio Mond (Seville), and H Richards (Hove); of No. XLIX. from Julio Mond (Seville); of No. L. from L W Caferata (Newark), B K Armin (Golders Green), E Pinkney (Driffield), and Julio Mond (Seville); and of No. LI. from H Richards (Hove), M Heath (London), and E Pinkney (Driffield).

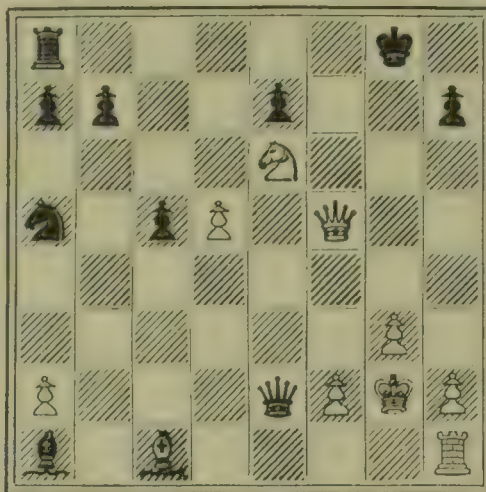
## SOLUTION OF GAME PROBLEM NO. XLIX.

1r4sk; 2rb2qp, p2p4; 3Pip2; 1Ppb1S2; 2BtR1QP; P5P1; 1B3RK1; White to play and win.]

Yates, who was White, should have played 1. KtR6ch, which wins against any defence. If 1. — P×Kt; 2. QR4ch, QR3; 3. Q×B, KtB3; 4. Q×Bch, etc.; if 1. — Q×Kt; 2. B×Bch, KtB3; 3. Q×P, KK2; 4. KK7. There are other lines for Black, but all lead to disaster.

## GAME PROBLEM NO. LII.

BLACK (10 pieces).



WHITE (10 pieces).

[In Forsyth Notation: r5k1; ppp2p2; 4S3; s1pP1Q2; 8; 6P1; P3qPKP; b1B4R.]

This week's Game Problem is another position in which a master played a move which eventually won, but missed a more decisive stroke. Black has just played his Q from QB5 to K7 in order to be able to meet White's threats by QR4 or QK4 as required. In the diagrammed position, White now played 24. BQ2, and forced Black's resignation at the thirty-sixth move. Can you find a continuation more immediately decisive than 24. BQ2?

## SIR RICHARD BARNETT.

British chess has lost a staunch supporter in Sir Richard Barnett. He was a strong player in his University days, and once held the Irish championship. In later years he was a Vice-President of the B.C.F., and always to the fore on behalf of British chess, both here and abroad.

## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

NOW that the Olympia Motor Exhibition is in its final stages, one is more able to realise how greatly improved are the models offered to the public for the 1931 motoring season. Generally, the improvement in coachwork is the most marked feature, because even the baby or midget cars can seat four people more comfortably than they could last year, while on the larger and more powerful chassis greater attention has been paid to comfort devices, such as foot-rests, tea-tables, dividing arms in the rear seats, and arm-rests generally on both sides.

In the mechanical features, I doubt very much whether the four-wheel brakes are better this year than last. Some of the new models I have tried have just as good brakes, but no better, though there has been a more general increase in the users of hydraulic systems, because they require less adjustment by the driver, according to the claims made by the patentees. So far I am convinced, from my own personal driving, that the Dewandre vacuum type brake, as fitted by the Daimler Company and other makers, is not bettered by any other form in regard to its stopping power.

Oil-cleaning and oil-cooling have advanced. One is rather disappointed not to find more makers providing oil-radiators in their designs. The new Buicks are examples of the combination of using the radiator as a heater when the oil is cold, and as a cooling device to reduce its temperature after the engine has got fully running. But all the most improved models have adopted oil-cleaners and air-cleaners. This should give longer life to the engine before having to undergo a general overhaul—provided it is not kept short of lubricant through unforeseen accidents—as the oil should be cleaner and so cause the bearings to last longer. The air being screened of dust and such-like heavy impurities, valves and piston-heads require decarbonising less frequently.

## Thermostatically Controlled Shutters.

A more general use has been made of thermostatically controlled radiator shutters, which are quite an old device, but have suddenly become popular. The truth of the matter

(Continued overleaf.)

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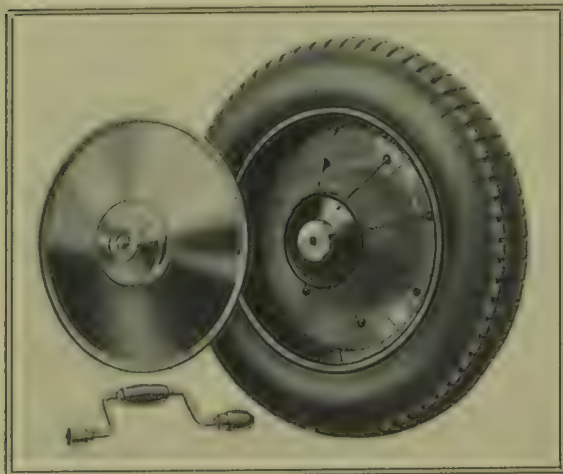
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(Continued.)

is that the modern motor-car engine is now developing such a high speed—that is to say, number of revolutions per minute—that it requires a more delicate control than the shutterless radiator can give to keep it working at its best and most economical tempera-



ACE SUPER-DISCS AND FITTINGS FOR THE B.S.A. WIRE WHEELS AS USED ON DAIMLER CARS.

The inner disc is anchored to a steel pressing mounted on the front end of the hub, but of such design that the wheel-locking device is not interfered with. The outer disc has its fittings integrally mounted, and it can be instantly attached by the brace provided. The very handsome centrepiece is supplied in nickel or chromium plate, and the discs in any finish.

ture. Another reason for their use, especially among British motor-manufacturers, is the development of their export trade. Rolls-Royce have fitted radiator shutters for many years, but purely as an economical device to save wasting petrol for heating up a large mass of water unnecessarily. Humbers, for instance, are now fitting them because their cars are going into countries where climates differ in temperature by many degrees. Sweden, for example, and Singapore both use the same car; but whereas the engine will require more cooling and a more open radiator surface in the latter place, the more northern climates require the radiator-shutters to prevent the motor being over-cooled.

#### Cornercroft Discs (Stand No. 300).

is sure to receive many calls by motorists who wish to have them fitted on their vehicles. Winter time is very bad for wheel-cleaning, and Ace super-discs lessen this labour and are made to fit every make of car and all types of wire and artillery wheels. Many people who don't trouble to fit them in the summer time, buy and fit them for the winter months, because they save such an infinite amount of labour, while adding considerable smartness to the appearance of the vehicle. Downstairs, in the main halls, many cars are to be seen fitted with Cornercroft's Ace discs, in order to save trouble in washing the wheels. Likewise, many folks fit them because the wheels can be washed, cleaned, and the brake-drums protected from getting wet and so causing less effective braking the next time the car is taken out, until they have become thoroughly dry. Therefore, these discs are a safety as well as a labour-saving device, and well worth the small cost involved in their purchase. I strongly recommend visitors to Olympia to pay a visit to this stand, so that they can learn how really easy it is to fit and dismount these Ace discs.

#### Lea-Francis (Stand No. 54).

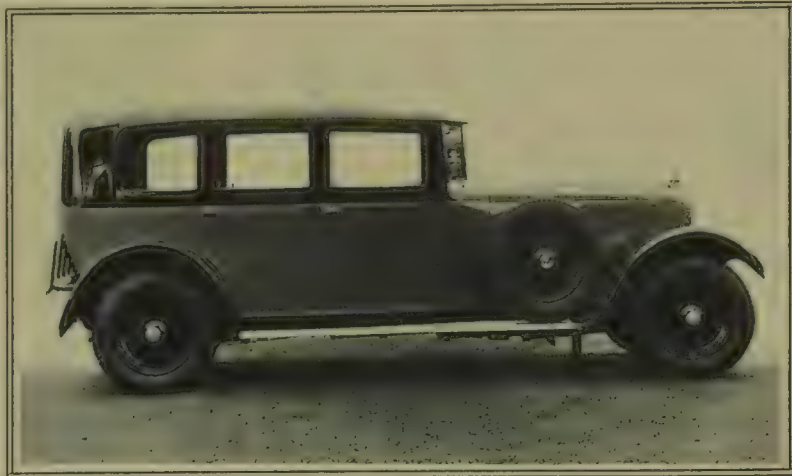
A new six-cylinder car is produced by the Lea-Francis Company, which they style the "Ace of Spades." It is rated at 15.7 h.p. for its six-cylinder engine, with a capacity of 2 litres, and the reason for its title is that the symmetrical front view of the engine makes a perfect ace of spades inverted. It is being offered with two styles of bodywork, a "Francis" type panelled saloon with fabric top, and a coachbuilt saloon, both priced at £495. This figure, by the way, will also purchase the 1½-litre four-cylinder supercharged two-seater Tourist Trophy car or the four-seater

Ace discs are now so popular as standard fittings to so many cars that the maker's stand at Olympia

model. These are also staged on the stand. The overhead-valve assembly of the Ace of Spades 16-50-h.p. six-cylinder model, to give it its catalogue title, is exceptionally neat, as every valve is very accessible. It is stated that this car can travel at 75 miles an hour without any trouble, and cruise all day at 65 miles an hour, yet is equally pleasing to drive at low speeds. An improvement in the 12-40-h.p. four-cylinder models, which are not supercharged, is that the petrol-tank is now fitted at the rear of the chassis, and an improved design of front mudguard is fitted. The ordinary Francis saloon costs £375 on these four-cylinder models, and the four-seater touring car £325.

#### Barker's Coachwork (Stand No. 123).

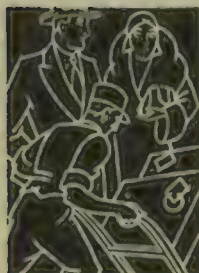
Three carriages fill Barker and Co. (Coachbuilders) Ltd.'s, staging at the exhibition. They are all specially built bodies, as usual, as this famous coachbuilding firm builds to order,



A CAR OF GREAT DISTINCTION: THE LANCHESTER 30-H.P. ENCLOSED-DRIVE LIMOUSINE—1931 MODEL.

so that you have "coats to fit," as the tailors say. Two Rolls-Royce and a Daimler chassis carry these examples of their skill and craftsmanship. Perhaps the most noticeable is the 40-50-h.p. six-cylinder

(Continued overleaf.)



# FOLLOW

# THE SUN

## CHRISTMAS & NEW YEAR TOURS to SOUTH AFRICA

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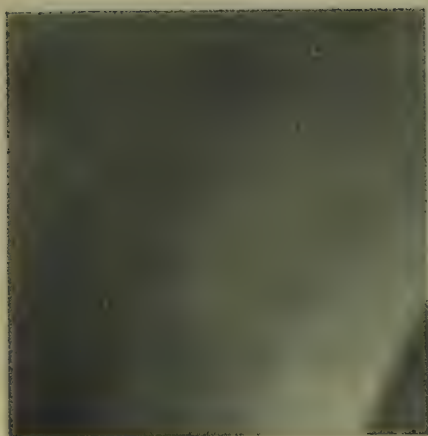
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(Continued.)

Phantom II., provided with a semi-sports torpedo cabriolet, seating four persons. The hood is concealed when out of use, and the body is boat-shaped, fitted with a special sports wing. It looks very speedy, and, to emphasise this further, it is painted Ulster blue, with polished aluminium top deck, scuttle, and bonnet. Its price is something over three thousand pounds. A very roomy Barker Pullman landaulette body, also cellulosed in Ulster blue, but with a fine silver line and the upper structure finished in black, is exhibited on a 35-120-h.p. six-cylinder Daimler chassis. This is a very dignified coach, notwithstanding its light colour, and the silver-plated fittings and walnut cabinet-work add to its charm. A Barker Sedan *de ville*, on the latest type of 20-25-h.p. six-cylinder Rolls-Royce chassis, is designed as an owner- or chauffeur-driven car, with low rake steering and with seating accommodation for six.

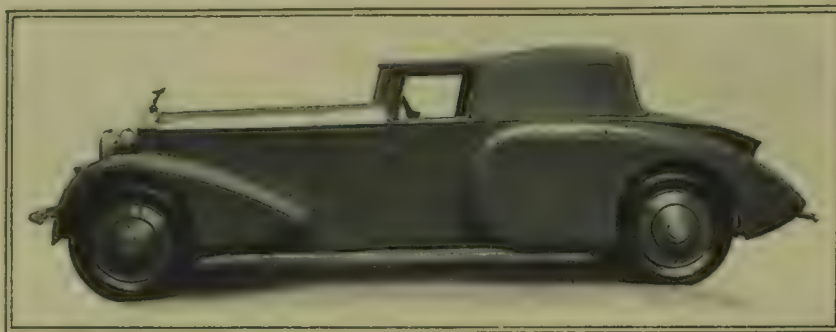
**C.A.V. Equipment** A representative range of C.A.V. electrical productions and car equipment is exhibited in the gallery on this stand. To-day, the most popular

shock-absorber is the Luvax; it is a hydraulic one, and car after car in the main hall includes it in its specification; but, if you want to see how it really works, and the shock-absorber disassembled, you must call at the C. A. Vandervell's stand, as here it can be examined at leisure. Here, also, is the Luvax "Bijur" central chassis lubrication, a "one-shot" form of oiling system which has been incorporated in a large number of chassis. These, however, are only two items of innumerable fittings to be seen on the stand, where dynamos, starter-motors, coil-ignition, switch-boards, batteries, spot-lights, and all other forms of lamps are to be found.

Near by, on Stand No. 374, the Rotax Motor Accessories, Ltd., part of the C.A.V.-Lucas-Rotax organisation, are exhibiting a representative range of the latest type of Rotax dynamos, including those arranged for coil-ignition, as well as a full range of Rotax batteries, with ebonite boxes and wood crates, as well as with moulded containers. The Rotax fog-lamp and motor-car lamp, with and without dipping reflectors, are also to be seen here.

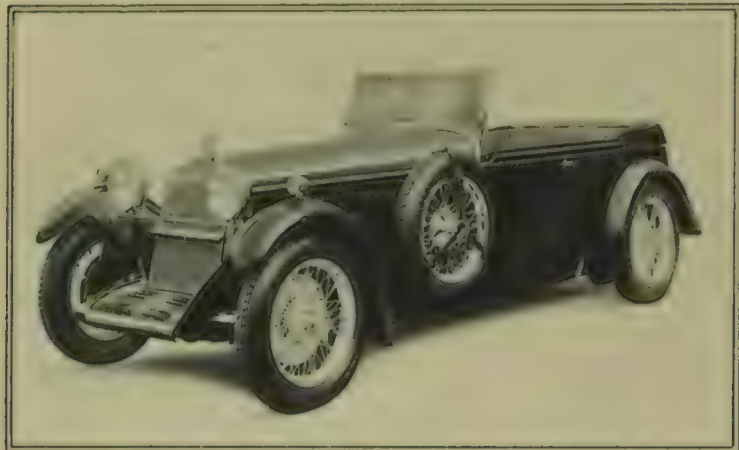
**Kismet Pumps** A low-priced foot-pump has recently been placed on the market by Messrs. William Turner and Brothers, Ltd., of Eyre Works, Sheffield. You will find it on their stand up in the Gallery. This firm have been making pumps for motorists since 1895, and I have always found them

particularly accurate and long-lasting. The new Kismet foot-pump is priced at a guinea, and is aptly named the "Popular" model. Besides



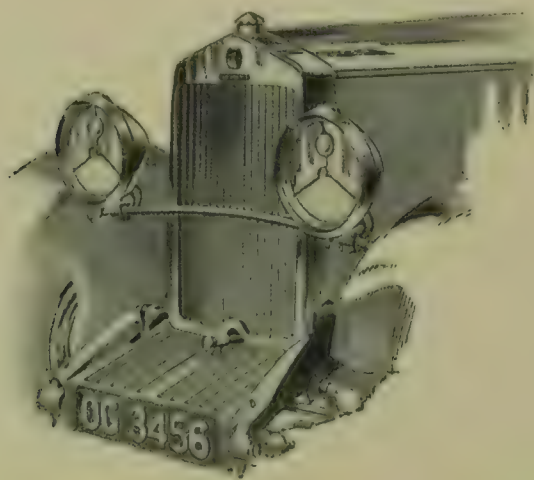
A SEMI-SPORTS TORPEDO CABRIOLET BODY MADE BY BARKER AND FITTED UPON A 40-50-H.P. SIX-CYLINDER "PHANTOM II." ROLLS-ROYCE CHASSIS: A BOLD DEPARTURE IN LUXURIOUS STREAM-LINING SEEN AT OLYMPIA.

The body seats four persons: the hood, concealed when out of use, can easily be raised; the body is painted Ulster blue with polished aluminium top deck, and the car is upholstered in blue leather to match the painting.



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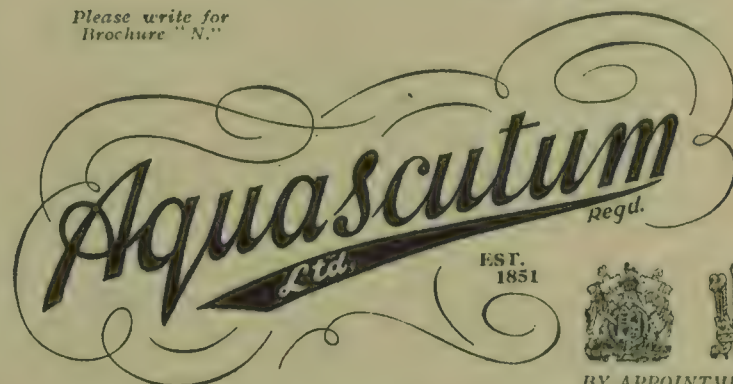


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LEFT—IN BLACK AND WHITE GEORGETTE, DECORATIVELY EMBROIDERED: A USEFUL AFTERNOON FROCK, CHOSEN FROM THE VARIED COLLECTION OF THE SEASON AT H. J. NICOLL'S, OF REGENT STREET, W.

RIGHT—IN TWO TWEEDS OF THE SAME COLOURINGS: THE LIGHTER WEIGHT IS USED FOR THE FROCK AND LINING OF THE COAT, WHICH IS COLLARED WITH MATCHING FOX. AT H. J. NICOLL'S.

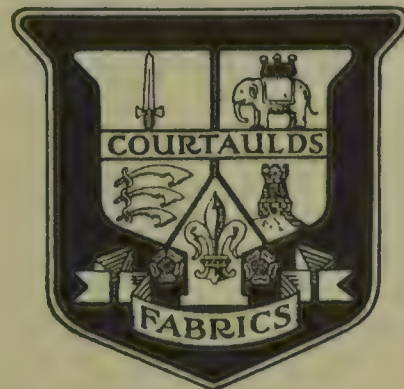




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## MARINE CARAVANNING.—CHIL.

By COMMANDER G. C. E. HAMPDEN, R.N.

AS far back as 1911 I saw a vessel at Mwenza (then a German port), on the Victoria Nyanza, which had been built in Germany of aluminium. She was a displacement boat of about 45 ft. long, and suffered from being too light, in spite of the fact that she had a heavy boiler. In these days of skimming-boats and semi-displacement craft, a light hull of this description enjoys a very definite advantage, for it requires a lower engine power, and consequently less fuel, to propel it at a given speed than a heavy boat. This advantage is not so apparent, however, where displacement hulls are concerned.

The chief drawback to any kind of metal as a material for building small craft has always been that the parts must be so thin, in order to attain lightness, as to afford insufficient metal either for countersunk rivet holes or for welding purposes. Enough thickness can be provided for this purpose if aluminium is used, but this metal cannot be welded properly, and suffers from corrosion in salt water. The Birmingham Aluminium Casting Co., Ltd., of Smethwick, near Birmingham, however, claim to have overcome the latter difficulty by employing an alloy called "Birmabright," and they have built a 16-ft. and a 22-ft. boat to prove their claim. These craft are shown at the Motor-Boat Exhibition at Olympia, and are 40 per cent. lighter than similar craft that are built of wood. The 16-ft. model is a single step hydroplane which is formed of only three separate castings, whilst the 22-ft. type is built up by means of a patent cast-framing system. Various claims are made for these boats which appear to be well substantiated. To my mind, however, one of their great advantages has been omitted, namely, that they can be exported in parts and built up locally; this should save a large amount of freight.

Boats of this description are ideal from a mass-production point of view, and, if the demand for them proves to be great, their prices should compare favourably with those of any other kind. I hope to refer to these "newcomers" again, after I have had an opportunity to try them afloat, as they seem very suitable for use in tropical countries and wherever extreme lightness is a

and engines. In my opinion, their show-rooms are better worth a visit than their stand at the Show, for I know of no more complete outfit in London; while they are controlled by one who is both a salesman and a practical boat-designer, which, in these days, is a rare combination.

No motor-boat exhibition seems to be without a display of "Chris Craft." Two models of these

boats are shown on the stand of Messrs. Arthur Bray, Ltd., and are priced at £460 and £315 respectively. In addition, a *Crusader* Express cruiser is exhibited, a description of which I gave here on Oct. 4. The *Tadpole* dinghy intrigues me most on this stand, for this midget craft of 11 ft. long, 4-ft. beam, and 9-ft. draught, fitted with a 1½-h.p. Turner-Bray engine, can attain 7 m.p.h., and costs, complete, only 50 gns.

The thing that attracts me most on the stand of Messrs. Elto Sales, Ltd., is not so much the Elto out-board motors as a 40-h.p. inboard-engined boat of 17½ ft. long, with a speed of 26 m.p.h. (22½ knots). This vessel is built of mahogany and costs £285, and will seat six persons. I am told that its fuel consumption is only 2 gallons per hour at full speed, which sounds reasonable. Such figures certainly appear to be an advance, both as regards initial outlay and running costs, on anything that was produced last year. Better value for money than was possible last year is obtainable on practically every stand in the exhibition, and Gar Wood Motor-Boats, Ltd., are no exception. This firm show a 28-ft. Gar Wood boat with a speed of 42 m.p.h. (36.4 knots), which is priced, complete with covers and cradle, at £1195. Two 19-ft. Dee Wite boats are also on view, which are marked at £435 and £475 respectively; whilst a 17-ft. boat of the same kind costs £352. Self-contained and portable electric lighting and pumping plants are also shown, costing approximately £50. This is a most interesting Show, and there are many exhibits to which I intend to devote my next article.



A NEW DEPARTURE IN SMALL BOAT CONSTRUCTION: A FAST RUNABOUT BUILT OF A METAL ALLOY CLAIMED TO BE IMPERVIOUS TO SEA-WATER.

This vessel has been produced by the Birmingham Aluminium Casting Co., Ltd., and is 40 per cent. lighter than a similar boat built of wood. The alloy is called "Birmabright."

consideration, such as for yachts' tenders or utility speed-boats.

The Elephant Marine Equipment, Ltd., of Store Street, Tottenham Court Road, London, are another new arrival as regards motor-boats, and their stand should be visited. There appears to be nothing in connection with motor craft generally that they do not supply, including all kinds of complete boats

is priced, complete with covers and cradle, at £1195. Two 19-ft. Dee Wite boats are also on view, which are marked at £435 and £475 respectively; whilst a 17-ft. boat of the same kind costs £352. Self-contained and portable electric lighting and pumping plants are also shown, costing approximately £50. This is a most interesting Show, and there are many exhibits to which I intend to devote my next article.



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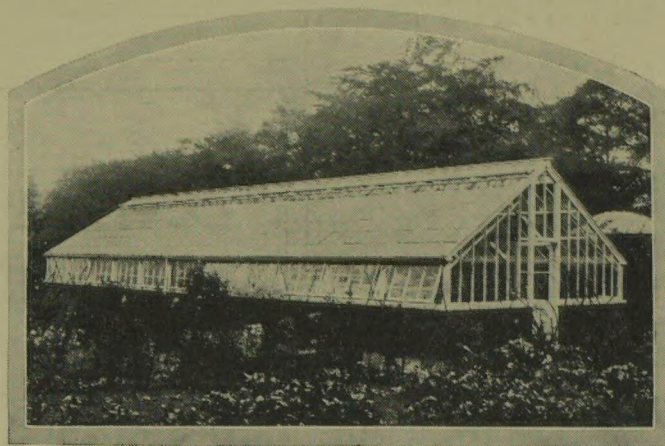
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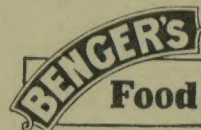
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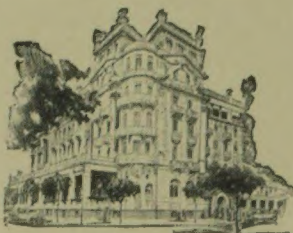
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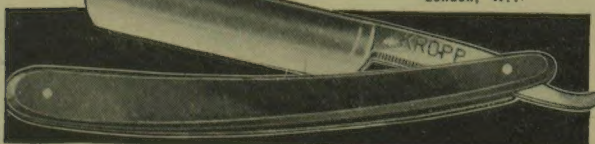
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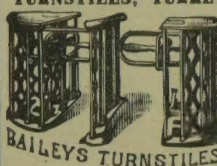
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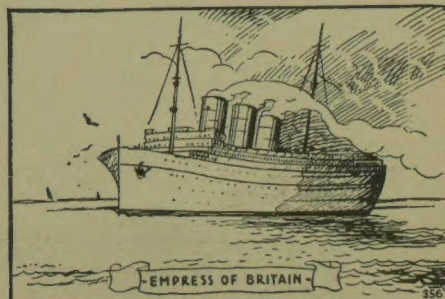
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# "Neither Man nor Woman is to blame"



FIFTY, thirty, or even twenty years ago, a young man of modest earned income literally was more comfortable if he could find the right wife.

Now a young man of modest earned income is less comfortable personally with any kind of wife.

When Greybeard preaches, he forgets, or has never seen, that times have changed. Greybeard was forlorn, lost, if his socks were not darned, his meals ordered, his clothes valeted by a dutiful wife if he could not afford other house service. The modern youth wants, and needs, literally nothing of this. The modern laundry darns his socks and puts his buttons on. There is a Valet Service round the corner of his street. Moreover, his Sundays are not lonely without a wife to walk to church with him in the mornings, and to pour out tea for relations in the afternoons. He has a motor cycle or a two-seater; and lovely girls will ride behind, or beside him; and after the day, and whatever it has promised and given, is over—good-bye till next time! He has all he wants in fact in the way of practical comforts, and also Young Romance, without a wife. Also, in these days of freedom and extreme mobility, he would call himself a fool if he went without anything.

And spiritually?

Why, I say that spiritually men are far from women to-day, and will fly farther. It is not woman's fault; it is only that man has made himself wings. And if woman encroaches too boldly or too far, she sees his hostility flare.

*In November, 1918, the world was reborn.*

If then, a man does not need a wife for practical comfortable purposes such as his grandfather undoubtedly did, and if he will not let her fly to follow him into his skies, what does he want her for?

*In the march of civilisation, will family love and physical love become forgotten qualities?*

A common sense story for thinking people  
"MEN, WOMEN AND CHILDREN" by MAY EDGINTON

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